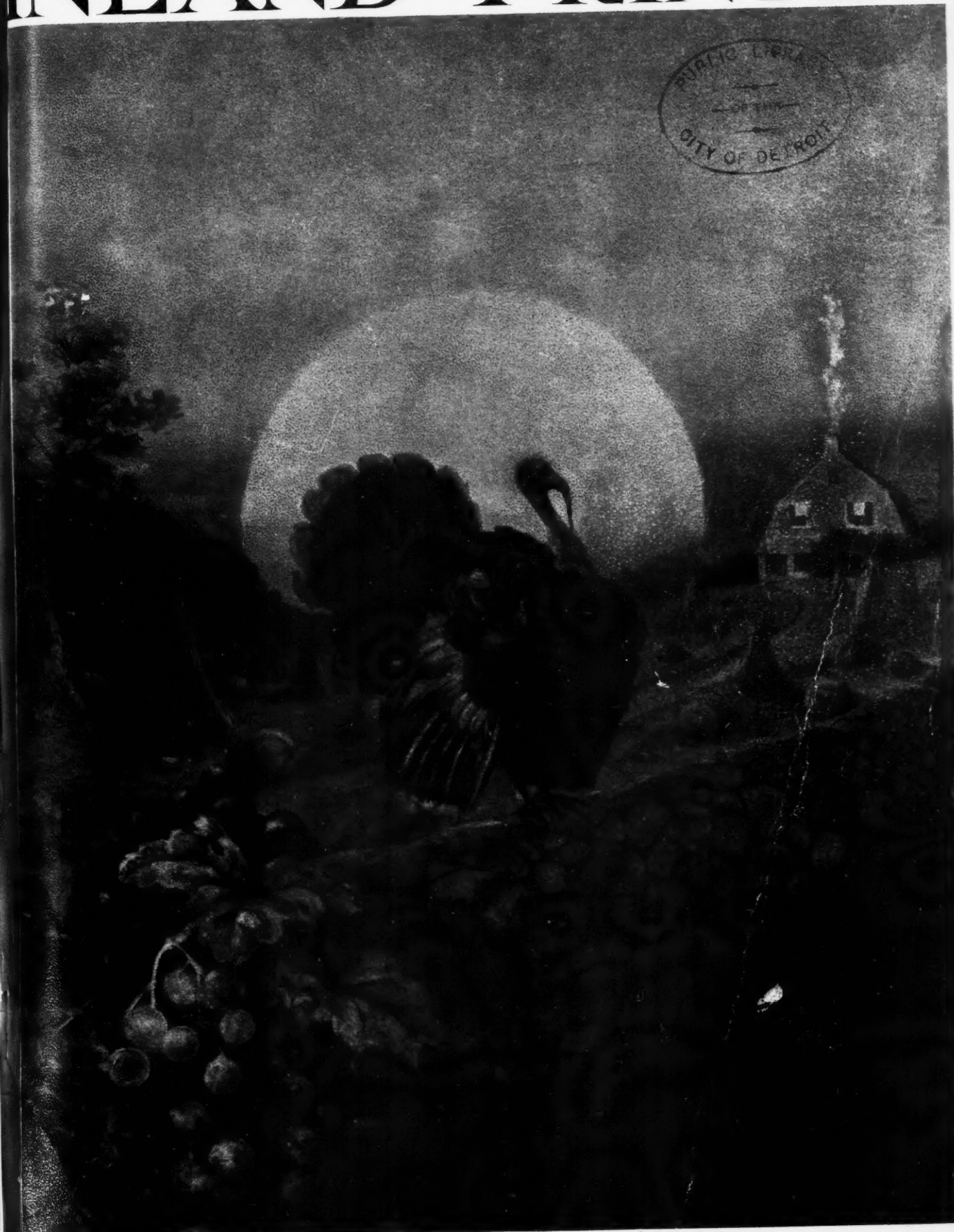


THE INLAND PRINTER



PRICE 30 CENTS

NOVEMBER, 1906

VOL. XXXVIII. NO. 2

SEND FOR OUR NEW BOOK OF
Samples of Specialties in

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Sea Wave, Centurion and Repoussé

Made in three styles, in twenty-four colors, in 21 x 33, 60 and 80 lb. These papers are made only by ourselves and show very attractive two-color effects, making them unique for Advertising Announcements, Booklet Covers, Fancy Stationery and similar uses : : : : : :

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In fifteen colors, 21 x 33, 60 and 80 lb.

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In Folio, Royal and Double Cap

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In 17 x 22, 19 x 24 and 17 x 28

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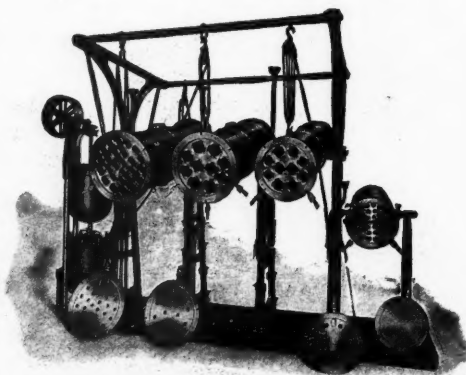
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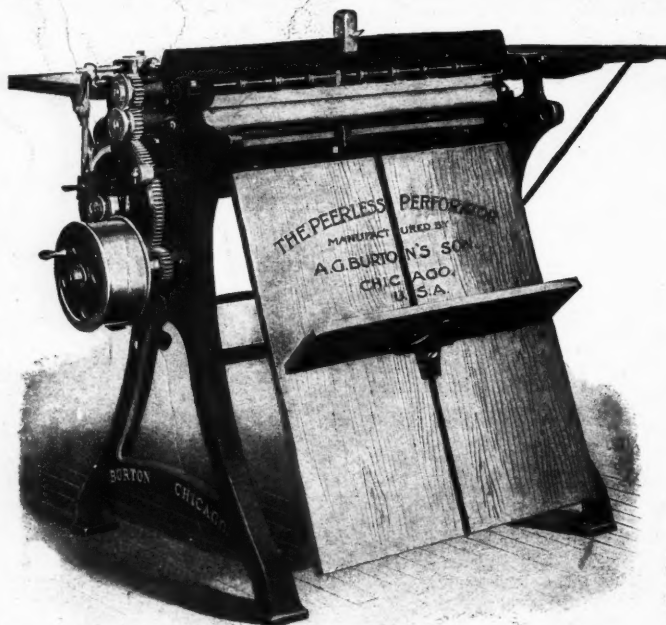
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LINOTYPE & MACHINERY COMPANY, Ltd., European Agents,
189 FLEET STREET, LONDON, ENGLAND.

THE PEERLESS PERFORATOR



IT is distinguished for the rapidity and perfection of its work, makes a clean and thorough perforation at a high rate of speed, and is adjustable to a wide range in the thickness of the stock it will perforate.

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Said the Owl unto the Printer
Do not wait until the Winter
Before you buy — STAR BOOK

For it never will be cheaper
And the price it may go steeper
You'd better buy — STAR BOOK

Good advice old owl—for Star Book is like 50c wheat—
it is good to buy, always staple and easy to sell.

Star Book is the old reliable never-changeable pure white
machine finished book paper, and prints to perfection
all forms of line cuts and type.

It is a staple that should be found in stock in every well
conducted print shop — "Look at the List."

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J. W. BUTLER PAPER CO. - CHICAGO

SPECIMENS OF CALENDARS

MANUFACTURED BY THE HAMILTON MANUFACTURING CO.

PERPETUAL CALENDAR SETS

WE present herewith an assortment of Calendar Figures. It is impossible to show complete sets, but it can be borne in mind that a full calendar month is 7 blocks wide and 5 blocks deep. The full size of the Calendar can be thus easily ascertained. Likewise we will explain that a Calendar Set will increase or decrease in size in the same proportion that the size of a single block is increased or decreased. For example, if a 6 line Calendar Set is 9 inches wide by 6 inches deep over all, the 8 line will be one-third larger, or 12 by 8 inches. This page shows a fair assortment of Calendar Figures. The surrounding rules are brass and are not supplied by us. A more extended assortment will be found in our New Wood-Type Catalogue, which we have recently issued.

4 Line Logotypes, 1 to 31, with 7 Blanks, per set, \$4.00	} NET PRICE - LIST OF ALL SIZES OF CALENDAR SETS	10 Line Logotypes, 1 to 31, with 7 Blanks, per set, \$6.00
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12 Logotypes of months, without abbreviations, for Calendars 12 line and under, per set, \$3.00. Calendars over 12 line, per set, = \$4.00
 7 Logotypes of days of week, abbreviated, for Calendars 12 line and under, per set, = 1.00. For Calendars over 12 line, per set, 1.50
 Logotypes of any year, for Calendars 12 line and under, 25c. each. For Calendars over 12 line, 50c. each.
 Tint-blocks made to fit any Calendar, grooved to fit the Logotypes, 2c. per square inch.



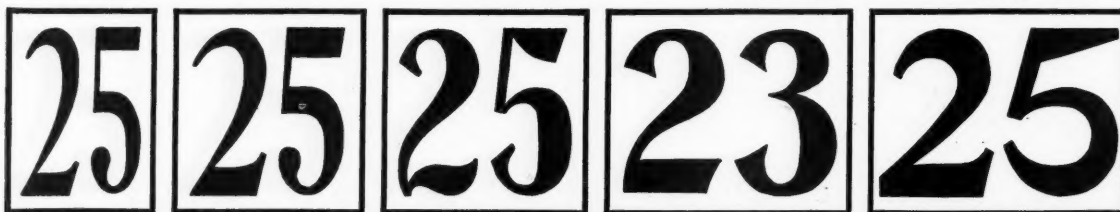
No. 30—4 Line

No. 31—4 Line

No. 21—4 Line

No. 29—4 Line

No. 25—4 Line



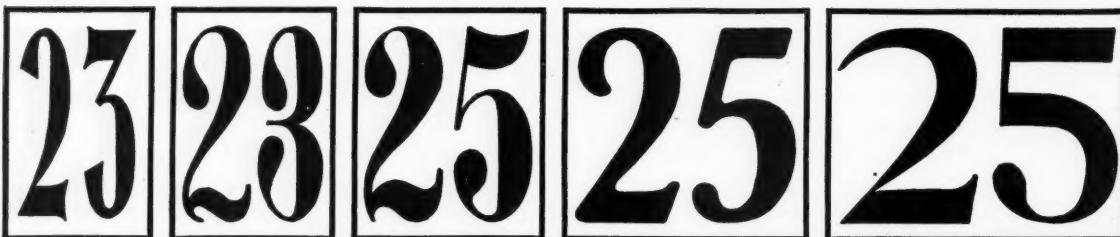
No. 42—6 Line

No. 41—6 Line

No. 45—6 Line

No. 44—6 Line

No. 43—6 Line



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No. 58—7 Line

No. 59—7 Line

No. 53—7 Line

No. 31—7 Line



No. 46—8 Line

No. 62—8 Line

No. 45—8 Line

No. 37—8 Line

We show only single dates. Measure seven dates wide and five high to get size of full set. Add space of one more row for month and week logotypes. All Calendars can be made any size desired. Made by

THE HAMILTON MANUFACTURING CO.

Makers of EVERYTHING WOODEN THAT PRINTERS USE, including
 LARGEST ASSORTMENT OF WOOD TYPE FACES IN THE WORLD

EASTERN OFFICE AND WAREHOUSE:

RAHWAY, N. J.

Send for New Wood-Type Catalogue just issued.

Our goods are carried in stock and are
 for sale by all first-class dealers

MAIN OFFICE AND FACTORY:

TWO RIVERS, WIS.

A VALUABLE LINE GAUGE SENT FREE, POSTPAID, TO EVERY PRINTER WHO WILL ASK FOR IT

We advertise Old Hampshire Bond each month in the leading magazines and weeklies. *You* get the benefit of these advertisements if you work with us.

Good stationery *is* a profitable investment, and we are educating buyers of printing to realize the fact.

When you sell a man who asks for Old Hampshire Bond a cheap paper, you are earning the reputation of "cheap printer."

Then, when your competitor sells that man some strong stationery on Old Hampshire Bond—the paper he knows and wants—you will lose a customer.

Hadn't you better say Old Hampshire Bond to your customers before your competitor does?

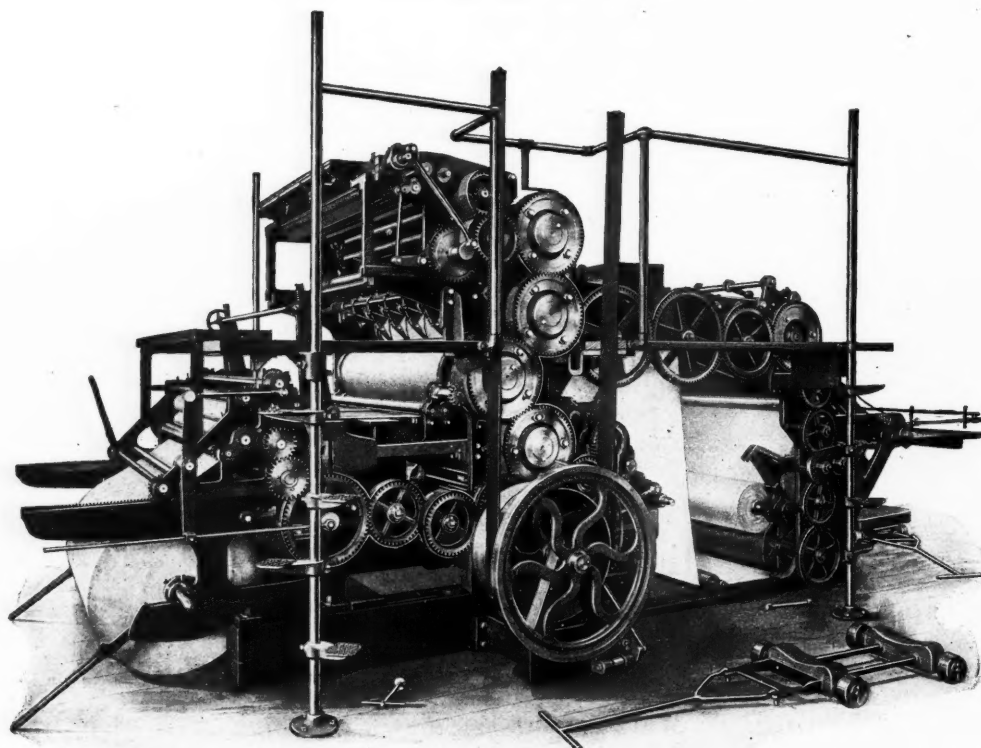
Hampshire Paper Company

*We are the only Paper Makers in the
World making Bond Paper exclusively*

SOUTH HADLEY FALLS, MASS.



KIDDER PRESS CO.



THE ADJUSTABLE ROTARY

ONE TO FIVE COLORS

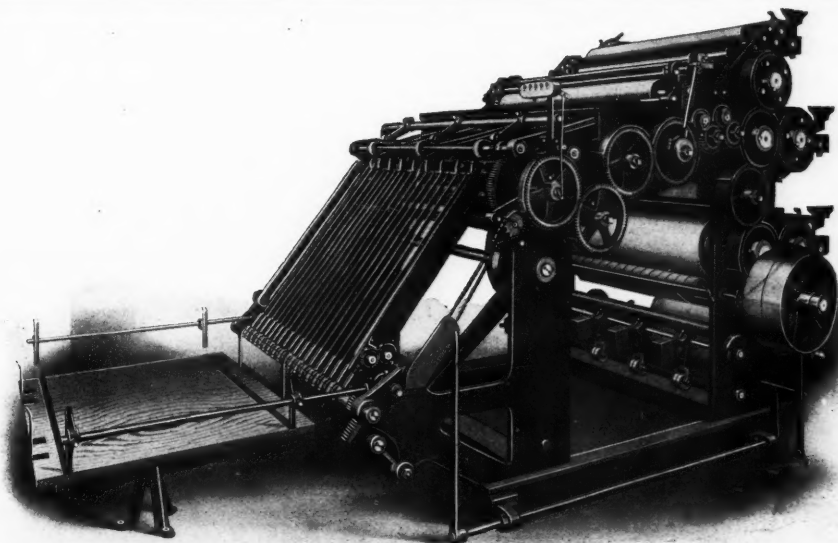
A PRESS that merits the investigation of every progressive printer. It will do the work of six two-revolution presses.

GIBBS-BROWER CO., Sole Agents

150 NASSAU STREET, NEW YORK

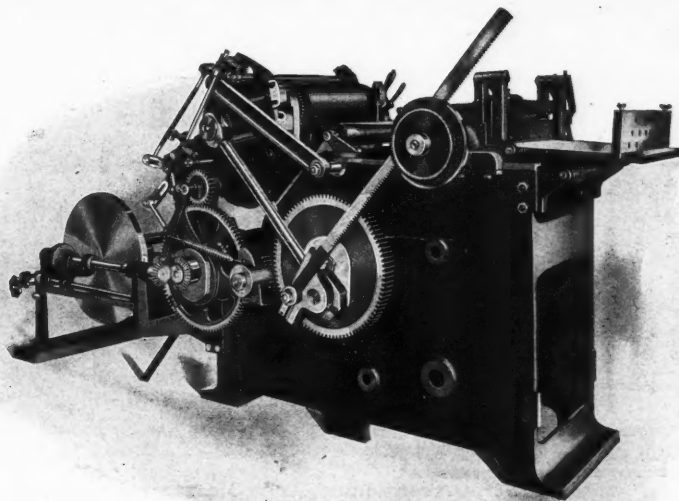
We have one of the above presses which has had a little use and which can be purchased at a considerable reduction from regular price.

KIDDER PRESS CO.



COMBINATION ROLL AND SHEET PRODUCT PRESSES

These presses are especially adapted for tissue and wrapping-paper work of all kinds.



THE NEW TWO-COLOR EIGHTH MEDIUM PRESS

Will print anything—from the roll—from 1-4 up to 12 inches wide. Cuts off any length, or rewinds.

GIBBS-BROWER CO., Sole Agents
150 NASSAU STREET, NEW YORK

RELIABLE
Printers' Rollers
FOR
Winter Use

ORDER THEM NOW
FROM

Sam'l Bingham's Son
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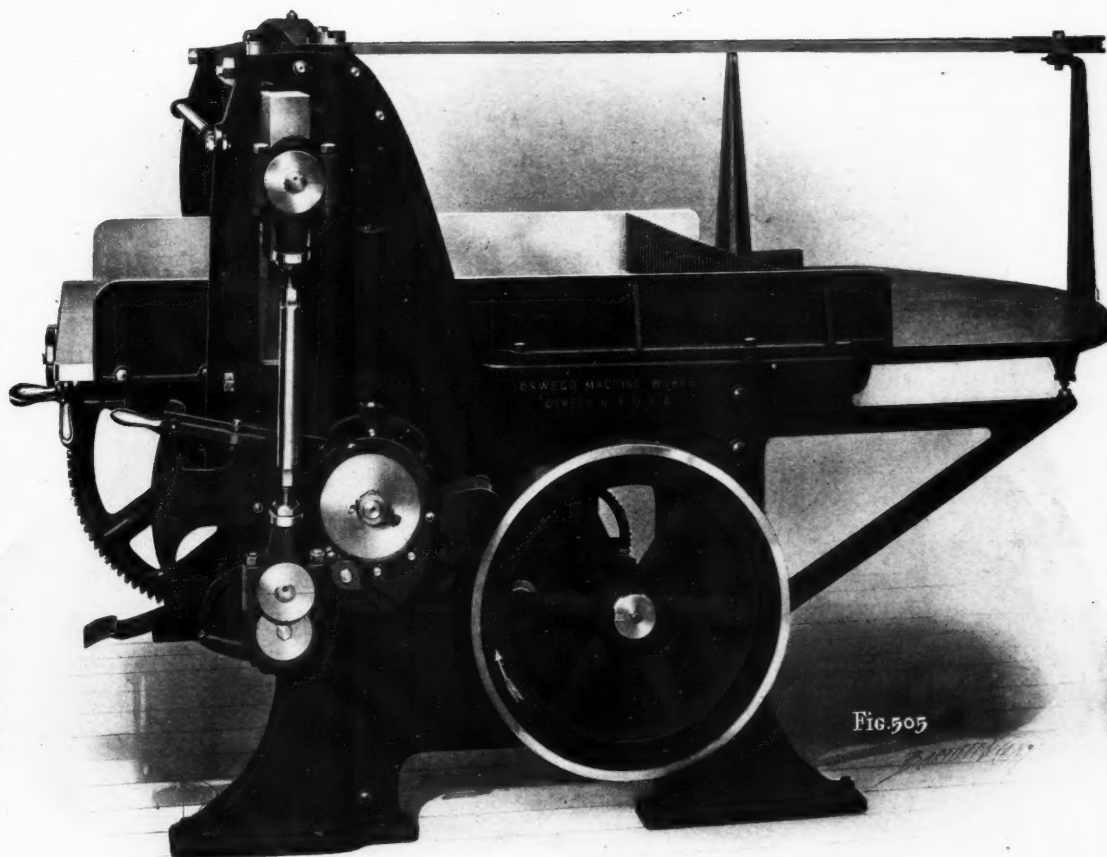
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52-54 Forsyth Street

Automatic Clamp Brown & Carver Cutting Machines

Are designed to cut accurately the greatest output per day possible



BROWN & CARVER AUTOMATIC CLAMP CUTTING MACHINE, with Special Features.
Sizes, 57, 63, 68, 74 and 84 inches.

When we advertised a few years ago "Difficult Propositions Desired," we got them, and *were glad, too*. Any one can do the easy jobs. Only a few can do the hard ones well. Only one line of cutting machines fulfills all the present exacting requirements of the progressive handlers of paper and printing, and that is the BROWN & CARVER and OSWEGO complete line of SIXTY SIZES AND STYLES OF CUTTING MACHINES. All, from the 16-inch Bench Cutters to the 9-ton Automatic Clamp Cutting Machines (each with one, two or three points of excellence on no other), are generally kept in stock at Oswego for instant shipment.

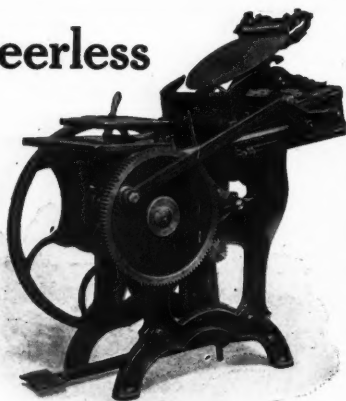
OSWEGO MACHINE WORKS, Oswego, N. Y.

NIEL GRAY, Jr., *Proprietor*

NEW YORK OFFICE—150 Nassau Street
WALTER S. TIMMIS, *Manager*

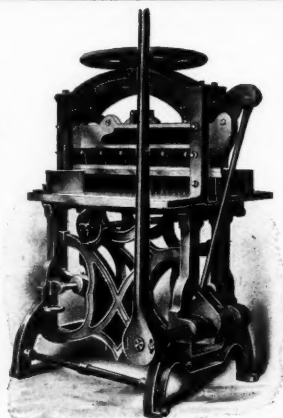
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The Peerless Job Press



Efficient when price is forgotten.
A good press—not a cheap one.
Don't be penny wise and pound foolish.
Get your best money's worth.
Peerless is made ready—to "stay put"—more quickly than others.
Can be fed more rapidly than others.
These are the money-making features of a press.
No test like time. The Peerless has stood the test best.
Let's hear from you. You'll find it will pay.
At it twenty-five years. Six sizes.
Send to principal dealers for booklet.

The Peerless Gem Lever Cutter



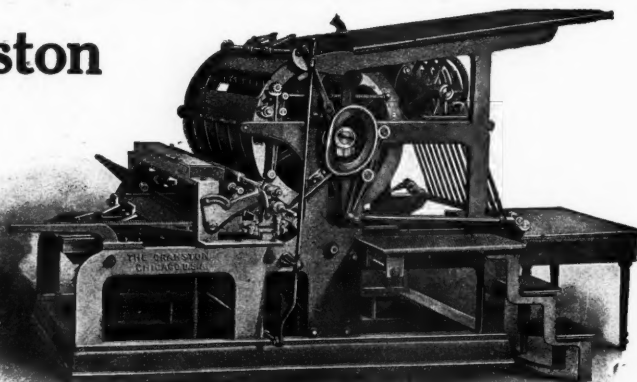
Superior in every detail
—compare it with others.
Superior leverage, cutting easily and returning easily, because of the perfect counterbalance, within the frame, out of way and saving floor space.
Not a back-breaking cutter.
Frame strong, heavy, doubly braced.
Knife-bar and knife thicker and deeper than other makes, insuring a true cut and long life, and avoiding deflection under strain.
Best construction—best material—best finish.
Four sizes—23, 25, 30 and 32 inches.
Over 8,500 Peerless machines in constant use.
Send to principal dealers for booklet.

For sale by the principal Dealers in the United States.

PEERLESS PRINTING PRESS CO., 70 Jackson Street, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

The Cranston Newspaper Presses



For the general run of newspaper and commercial work will meet all demands, the two sizes taking a seven-column folio and a six-column quarto without crowding. The material used and its careful construction render it capable of the highest speed consistent with good printing.

Solid, box-frame castings give the needed resistance for heavy forms. The press has air-springs, with extra long cylinders and adjustable plungers, tapeless delivery—wheels adjustable to size of sheet; simplex slider motion—the best; brake, rack-guard, iron feeder's-stand, adjustable feed guides, large form rollers, deep fountain, register-rack and segment, and rack and cam distribution.

The gripper motion is smooth and noiseless.

The tracks have solid ends with oil reservoirs; the track-steels heavy and dovetailed into the casting. The track is supported and held firmly in place under the impression by two heavy girt studs, resting directly on the girt.

The heavily webbed bed has steel runners and is also supported under the impression by two adjustable truck rollers.

Cast-steel driving gear and shoes are carefully cut and accurately fitted.

Studs and thimbles throughout are steel, hardened where necessary. The universal shafts are drop-forged steel.

A recent improvement makes it possible to easily and quickly remove or replace the form rollers.

The press is furnished with hard packing, wrenches, two sets of roller cores—one cast—and a complete countershaft.

The Cranston Improved Newspaper Press

Has the features above mentioned, and in addition a long register rack and segment—and a back-up motion, so arranged that it can be operated by foot pedal, when the belt is on the loose pulley and the press backed up at quarter speed.

This back-up should not be confused with the old-style back-up formerly used.

The new motion is an excellent feature, universally approved.

The foregoing are but a few of the good points of these presses. We ask you to examine them and see for yourself.

For sale at all houses of the American Type Founders Co., also Dodson's Printers' Supply Co., Atlanta, Ga.

PEERLESS PRINTING PRESS CO., The Cranston Works, PALMYRA, N. Y., U. S. A.

Lieber's and A-B-C 5th Edition Codes

Prevents Ink Troubles
QUEEN CITY INK



H. D. BOOK, 40. BRONZE CLARET, 3647. BLUE TINT, 3645.



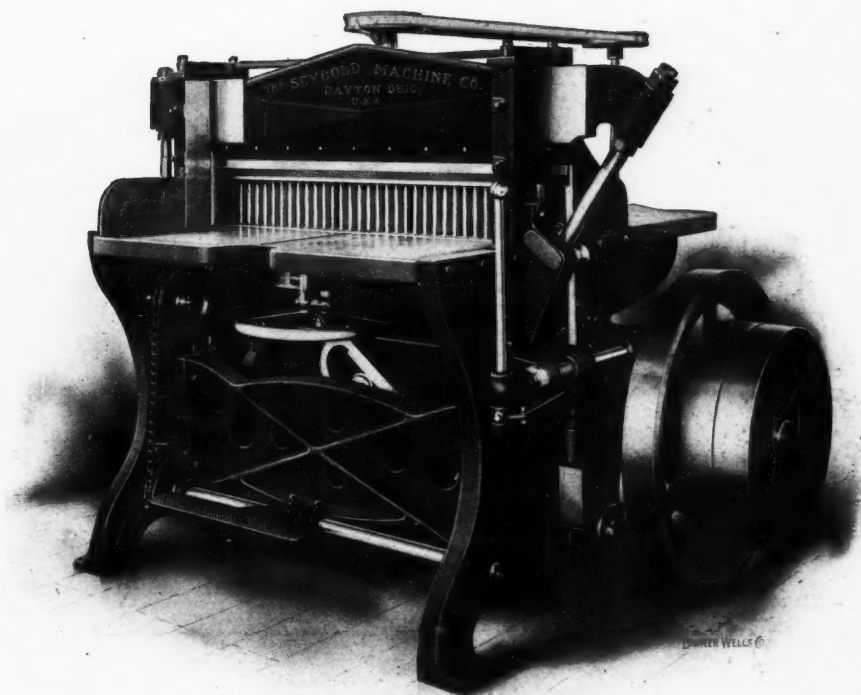
LIGHT BLUE BLACK, 322.

The Queen City Printing Ink Co.

**Makers of High-Grade
PRINTING INKS**

CINCINNATI • CHICAGO • BOSTON • PHILADELPHIA

The SEYBOLD TREADLE HOLYOKE Automatic CLAMP



More depends on the cutting of paper that is used by the printer than on any other step in the whole process of getting out an order.

This is true whether the cutting is done before or after the printing, and is true because the cutting is done to so many sheets at one time.

An error in setting type, a failure to register accurately on colorwork, a mistake in binding, can all be detected and corrected with small loss, but an inaccurate cutter does its damage by wholesale, and it can't be remedied.

Accuracy—absolute, perfect accuracy—is obtained in mechanical appliances only by automatic adjustment. Wherever a part is left to handwork, that part is bound to vary.

The more rapid the work on a hand-clamp machine, the more chance for mistakes.

Speed within its proper limits does not affect the accuracy of an automatic machine; when the speed limit is exceeded, the machine doesn't work at all, it quits, but it doesn't ruin stock.

There's one cutter that does its work accurately and rapidly; thirty cuts a minute; and is AUTOMATIC.

It is the SEYBOLD HOLYOKE CUTTER.

THE SEYBOLD MACHINE CO.

Main Office and Factory, DAYTON, OHIO

NEW YORK :: CHICAGO :: SAN FRANCISCO

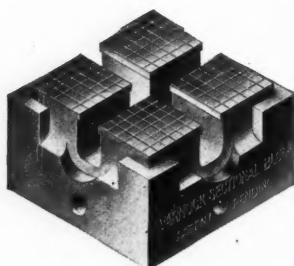
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Southern Agents
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CANADIAN AMERICAN MACHINERY Co.
European Agents
London, England, E. C.

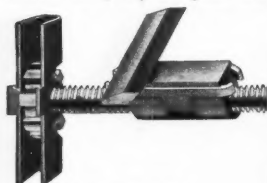
A UNIT SYSTEM OF SECTIONAL BLOCKS FOR FLAT BED PRESSES



Top View, 8x8 Block

THIS BLOCK SYSTEM

is designed to meet the needs of plate printing economically and effectively. It is a direct and indirect saver of expense. *First* by a saving of **25 per cent** in cost of electrotyping, and *secondly* by the time and labor saved in **make-ready**. The most efficient and satisfactory way is to fill the chase with blocks, and the hooks can then be inserted to fit any size plate without unlocking the form.

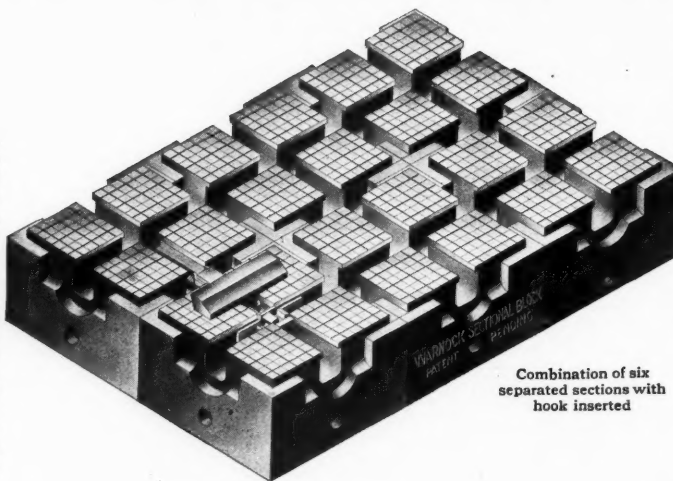


Regular Hook

provided for irregular adjustments of plate.

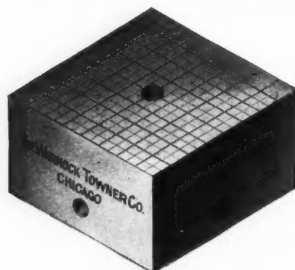
Hooks can be quickly inserted where required by hand and removed by the special nippers provided without loosening form and are worked with a ratchet and parallel rows are rapidly loosened at the same time. A swivel hook is

Adaptable for *all requirements* of Plate Printing. Can be used as economically on small platen presses as on large cylinders



Combination of six separated sections with hook inserted

Money, Time and Labor Saved in the Press Room



Flat Top

We also manufacture a Flat Top Block in three sizes as follows: 8x8, 4x8, and 4x4, to work with 4x8 Register Hook on narrow margin three-color work, which gives a flat even surface.



Nippers for removing hooks

The Warnock Narrow-Margin Register Hook

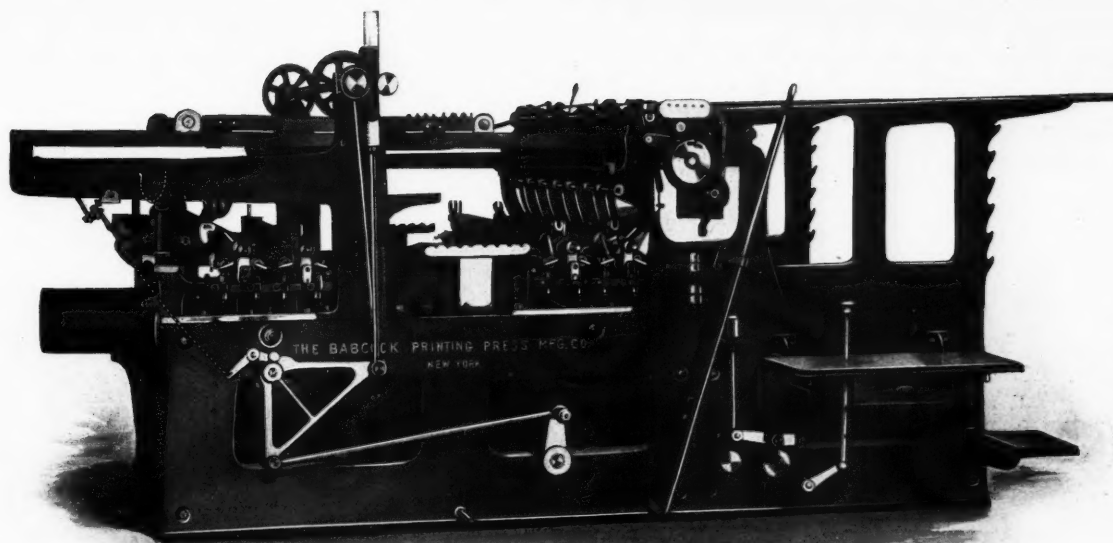
Embodies in its design all the features that make for the economical handling of three-color and other printing plates involving close register and frequently narrow margins. With this hook plates can be individually moved and registered with less than a quarter inch margin between them. A glance at the cut of hook shows how its construction makes this possible. However close the plates lie to the jaw of hook on its either side they *cannot cover up the means of moving it*. The key that controls the worm screw is inserted in a socket reached through the opening in center of hook. The shape of the hook (4x8 picas) avoids to a large degree the splitting of base sections. Two hooks occupy the space of a standard 8x8 sectional block. The smallest plates can be assembled and locked with this hook on account of its narrow width. It is the only hook that will hold and register small plates for colors with margins between them of a quarter of an inch or less. The jaw of the hook is beveled to hold plate on either side, and is ready to retain plate however placed in form. It is also swiveled and plates can be twisted at any angle without undue strain on jaw of hook.



The Narrow-Margin Register Hook
4x8 Picas

MANUFACTURED AND FOR SALE BY

THE WARNOCK-TOWNER COMPANY, 334 Dearborn St., Chicago



THE BABCOCK PRINTING PRESS MANUFACTURING CO., NEW LONDON, CONNECTICUT
 New York Office, 38 Park Row. John Haddon & Co., Agents, London. Miller & Richard, Canadian Agents, Toronto, Ontario.

BARNHART BROS. & SPINDLER, WESTERN AGENTS, 183-187 MONROE STREET, CHICAGO
 Great Western Type Foundry, Kansas City; Great Western Type Foundry, Omaha; Minnesota Type Foundry Co., St. Paul; St. Louis Printers Supply Co., St. Louis; Southern Printers Supply Co., Washington; The Barnhart Type Foundry Co., Dallas; E. C. Palmer & Co., Ltd., New Orleans; Fundicion Mexicana de Tipos, City of Mexico. On the Pacific Coast—The Southwest Printers Supply, Los Angeles; Pacific Printers Supply House, Seattle; Pacific States Type Foundry, Oakland, Cal.

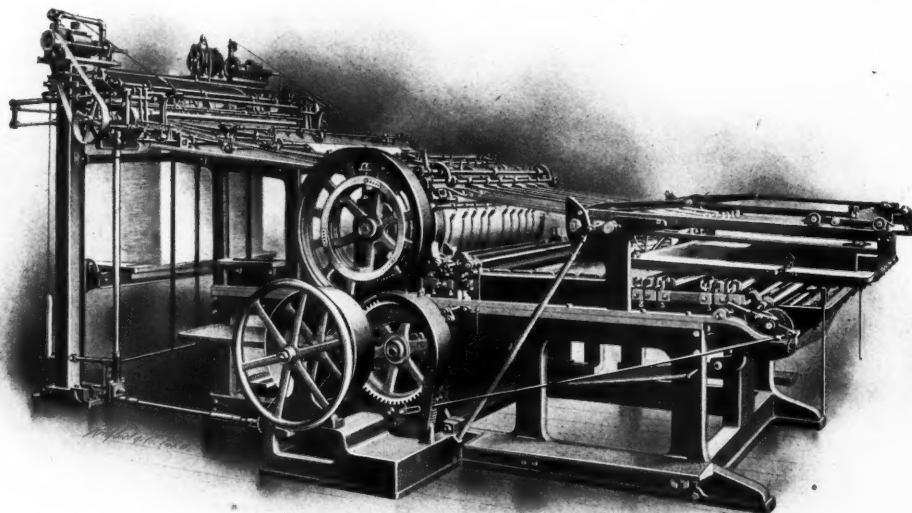
The Babcock Optimus

THE recent performance of a No. 11 Optimus at Ashland, Ohio, must interest you. This press, 45x63, made a run of 700,000 impressions from one set of plates, on a sheet running from bearer to bearer, "and the plates do not look as though they had been used." Another run of 100,000 was subsequently made from the same plates, and the form is still held for editions if required. Never less than 12000 were made in a day's run, and often it approximated 16000. ¶ We have claimed exactness for the perfect mechanical motion that drives our bed and cylinder, and the ever recurring proof of its unparalleled precision is most gratifying to us and promising to future owners. The press, a large one, is equipped with automatic feeder, and the plates were secured on one of the patent iron bed blocks. Great credit is due to the skill of the operative force. Their expert handling of a superb press combined to produce a record that is unapproached, and, we think, impossible on any but an Optimus. ¶ In every other quality—register, rigidity, speed, distribution and durability—the Optimus is just as desirable. A No. 8 (a size we have discontinued) that had a strenuous career in Chicago, was sold again at Louisville, Kentucky, where it has been for five years or more. It has just completed a run of 300,000 on a sheet 30x51 from one set of plates, and seems as good as new. That's durability; and again we have accomplished skill in operation. ¶ Notices of performances such as these come to us mainly by accident. Users accept such results from this press as a matter of course, and make no comment. Everywhere our machines are acquitting themselves satisfactorily and profitably. We have no complaints. No one is handicapped because of an inefficient or defective press. There is no other press record like this.

The Babcock Optimus

SET IN BARNHART OLD STYLE

Fuller Folders *and* Feeders

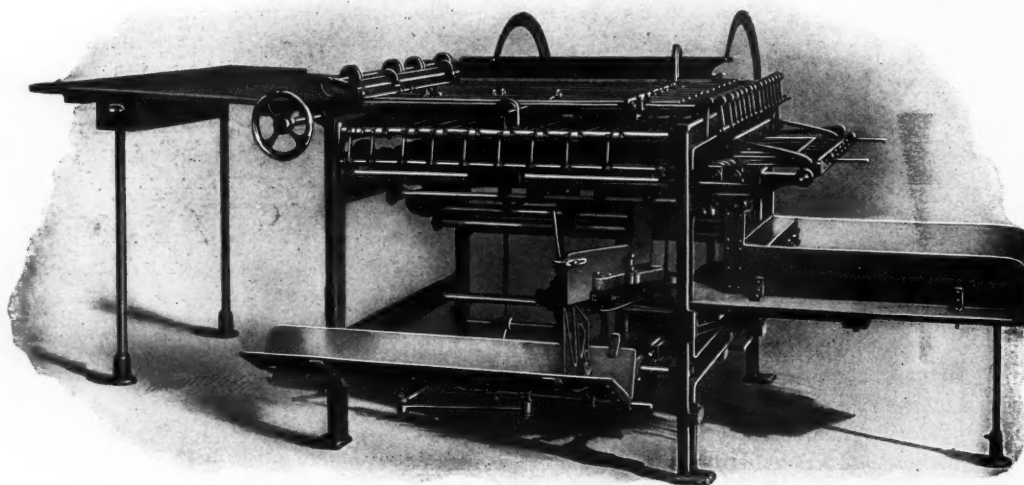


FULLER AUTOMATIC FEEDER FOR PRINTING PRESS

We guarantee an increase in production of ten to twenty-five per cent over hand feeding, absolutely perfect register and a saving in wastage of paper.

We make Automatic Feeders for all kinds of machines designed to handle paper in sheets.

THOUSANDS IN SUCCESSFUL OPERATION.



FULLER COMBINATION JOBBING FOLDER

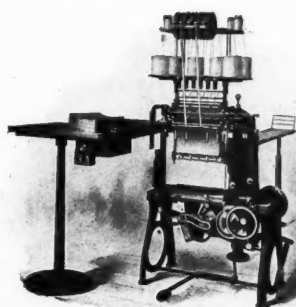
Handles sheets from 12 inches by 16 inches to 38 inches by 50 inches in any weight of paper without wrinkling or buckling. Folds and delivers 8, 12, 16, 24 and 32 pages. Book or Periodical Imposition. Also long 16's, 24's and 32's two or more "on."

Fisher Building
CHICAGO

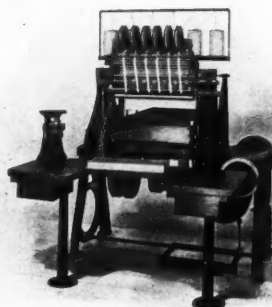
E. C. FULLER COMPANY
28 READE STREET
NEW YORK

FACTORY
BROOKLYN, N. Y.

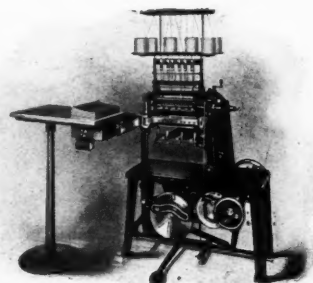
Smyth Manufacturing Company's Specialties



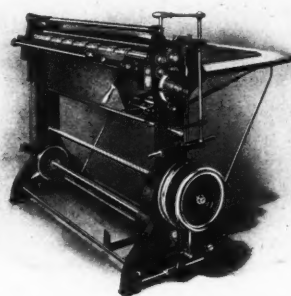
No. 3 Sewing Machine



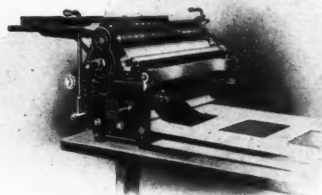
No. 4 Sewing Machine



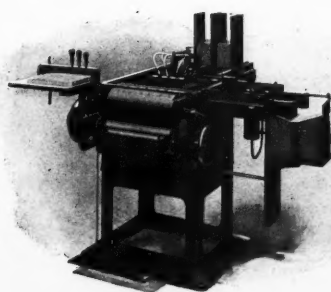
No. 7 Sewing Machine



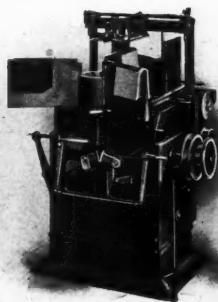
Cloth-cutting Machine



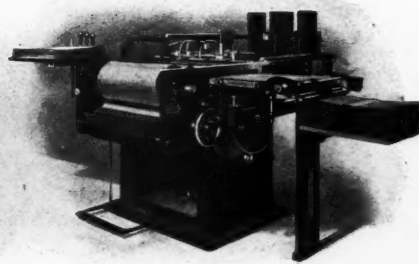
Gluing Machine



No. 1 Case Machine



Casing-in Machine



No. 2 Case Machine

THE best constructed, the most satisfactory and the most profitable machines for the purposes for which they are designed.

Write for descriptive catalogue

E. C. FULLER COMPANY

SOLE SELLING AGENT

FISHER BUILDING, CHICAGO

28 READE STREET, NEW YORK

REASON to REGRET

We have been using your ink for some time until our last order, when we sent elsewhere and now have reason to regret it. Send us your sample-book and we will bear you in mind when we make the next order. *Leader, Covington, Tenn.*

MANY of my customers have been induced to try other inks through the promises of agents to give as good quality as mine at as low a price, also a line of credit, but when the goods arrive they are no more like mine than chalk is to cheese. I employ no travelers and open no accounts, consequently make no losses, and my customers reap the benefit through my low prices. Money back when purchaser is dissatisfied. Send for my sample-book.

ADDRESS

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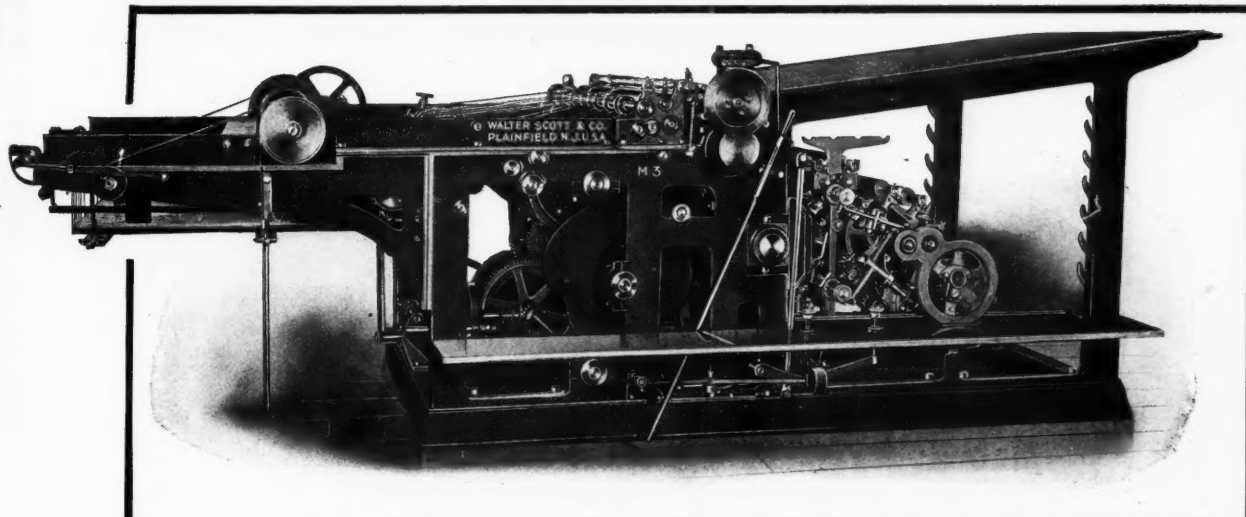
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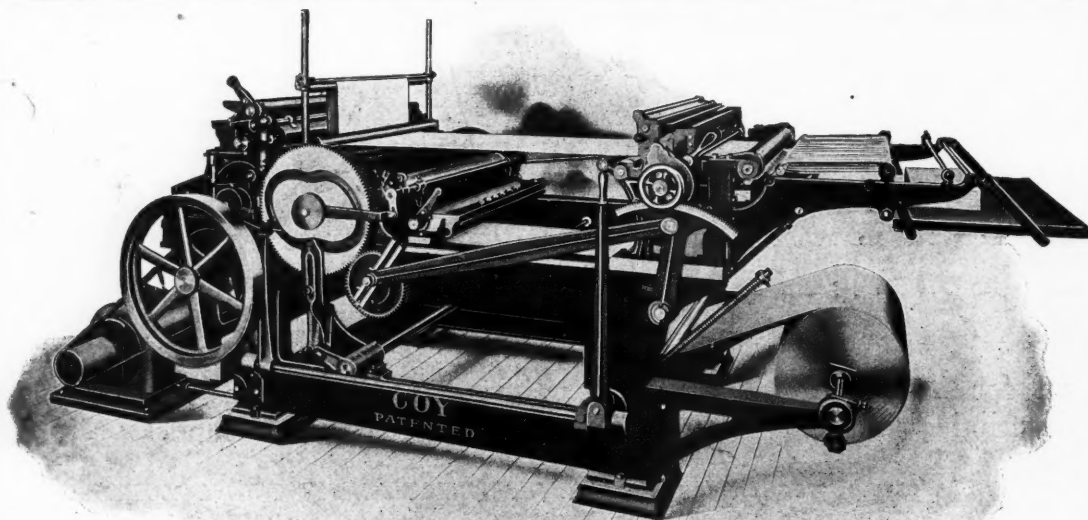
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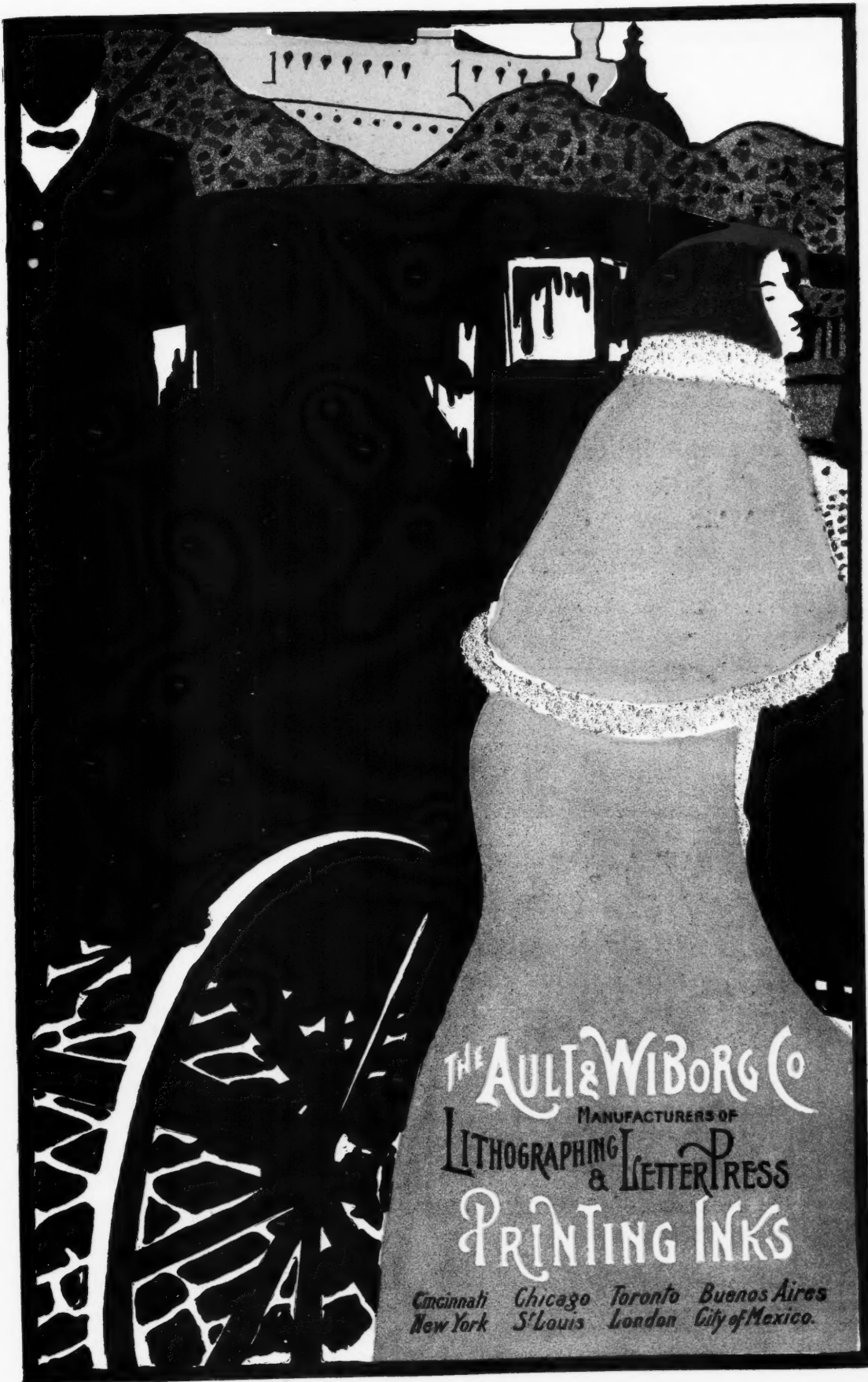
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17.20	24.60	25.16	25.70	26.24	26.78	27.60	28.20	28.80	29.37		
18.20	25.55	26.10	26.64	27.18	27.72	28.55	29.17	29.79	30.40		
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25.20	31.85	32.40	32.94	33.48	34.02	34.85	35.47	36.09	36.70		
26.20	32.75	33.30	33.84	34.38	34.92	35.75	36.37	36.99	37.60		
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28.20	34.55	35.10	35.64	36.18	36.72	37.55	38.17	38.79	39.40		
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30.20	36.35	36.90	37.44	37.98	38.52	39.35	39.97	40.59	41.20		
31.20	37.25	37.80	38.34	38.88	39.42	40.25	40.87	41.49	42.10		
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36.20	41.75	42.30	42.84	43.38	43.92	44.75	45.37	45.99	46.60		
37.20	42.65	43.20	43.74	44.28	44.82	45.65	46.27	46.89	47.50		
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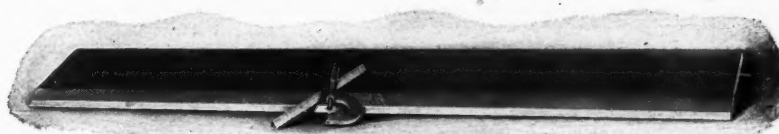
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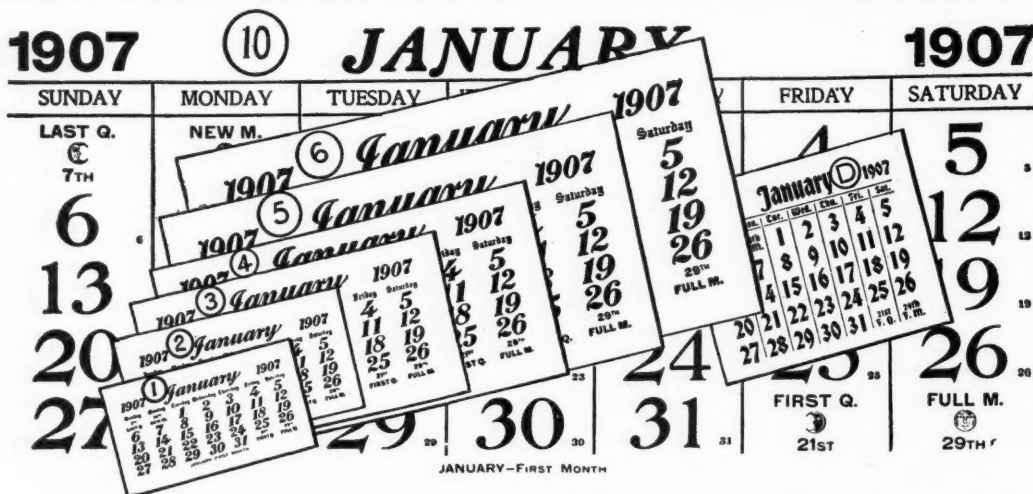
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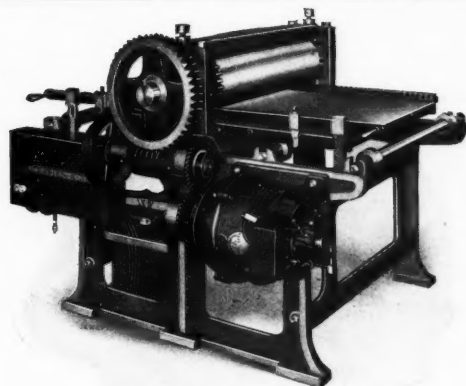
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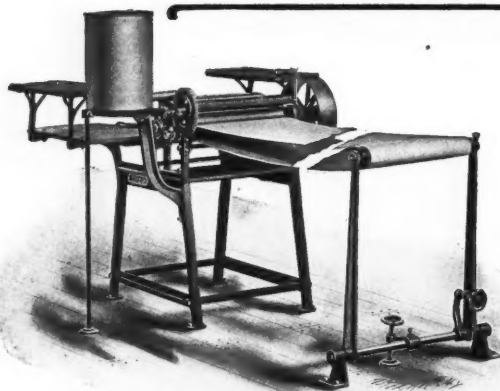
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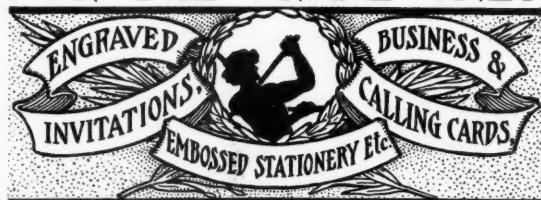
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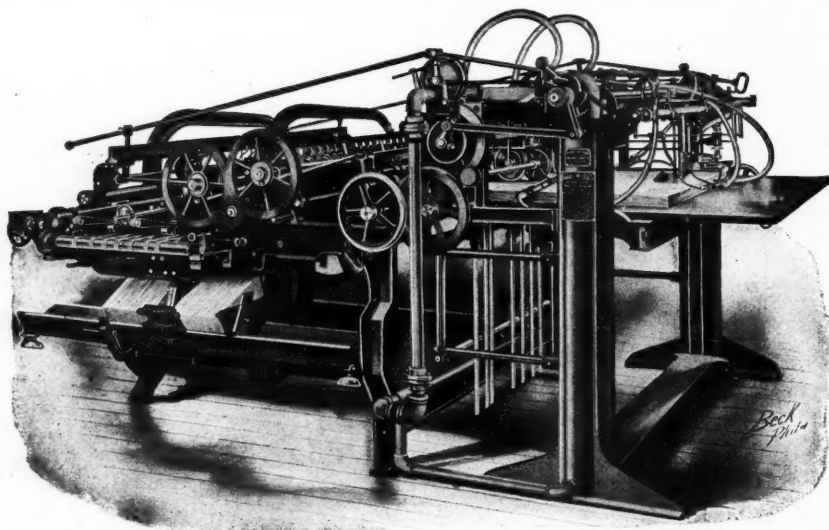
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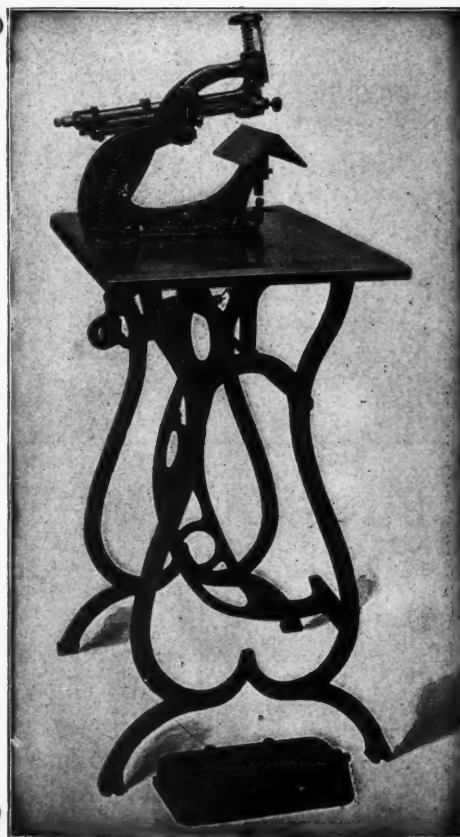
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TO TURN ON MOVING PIVOT.

61. Marching in line: 1. *Right (Left) turn*, 2. *MARCH*, 3. *Full step*, 4. *MARCH*, 5. *Guide (right or left)*.

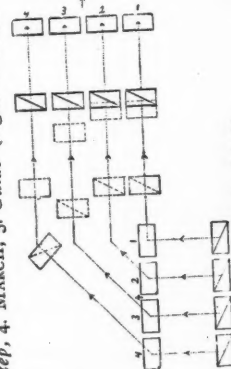


Plate 4. Art. 61.
Squad right turn.

half step on arriving abreast of the pivot man. The rear rank advances and turns on the same ground and in the same manner as the front rank, maintaining the distance of thirty-six inches. All take the full step at the fourth command, which is given when the last man arrives in his new position.

(2) The movement is executed from a halt in the same manner. At the second command, the pivot man faces to the right as in marching and steps off at half step.

(3) *Right (Left) half turn* is executed in a similar manner. The pivot man makes a half change of direction to the right and the other men make quarter changes in obliquing.

(4) *The turn on moving pivot* is used by subdivisions of a column in executing changes of direction.

THE ABOUT.

62. 1. *Squad right (left) about*, 2. *MARCH*, 3. *Squad*, 4. *HALT*; or, 3. *Full step*, 4. *MARCH*, 5. *Guide (right or left)*.

(1) At the second command, the front rank twice executes *squad right*; the man on the marching flank moves at full step in the without pause to his position; the others mark time in the midway position until the man on the marching flank is abreast

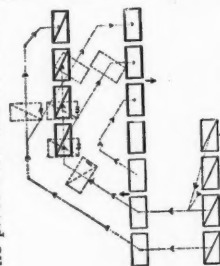


Plate 5. Art. 62.
Squad right about.

SCHOOL OF THE SQUAD.

of them, and then execute the second *squad right*. The rear rank men move to their new positions by twice executing without pause what is prescribed for them in the turn on fixed pivot.

(2) The fourth command is given when the last man is in position.

BEING IN COLUMN OF SQUADS, TO REDUCE THE FRONT.

63. These movements are used chiefly when the squad is part of a larger organization, as the company, to *reduce the front in order to pass a defile*; the original formation is resumed as soon as the defile is passed, and in such manner as not to invert the numbers of the squad.

64. (1) *Squads right (left)*, 2. *MARCH*, 3. *By the left (right) flank*, 4. *MARCH*.

(2) Line is formed as in Art. 60 and then marched by the flank as in Arts. 34 and 54.

(3) The front may be still further reduced as in Art. 55, the rear rank being closed.

MARCHING BY THE FLANK IN TWO RANKS TO CHANGE DIRECTION.

65. Executed by the same commands and in the same manner as a column of squads, Art. 61 (4).

MARCHING BY THE FLANK IN TWO RANKS, TO FORM COLUMN OF SQUADS.

66. (1) *By the right (left) flank, squads left (right)*, 2. *MARCH*, 3. *Full step*, 4. *MARCH*.

(2) At the command *march*, line is formed as in Art. 54 (1), and then, without pause, column of squads is formed as in Art. 60.

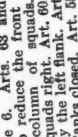
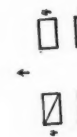


Plate 6. Arts. 63 and 64.
To reduce the front in column of squads.
1. Squad right, Art. 60.
2. By the left flank, Art. 34.
3. Ranks closed, Art. 55.

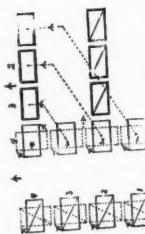


Plate 7. Art. 66.
Marching by the flank in two ranks to form column of squads.
Right flank, squads left.

Presente de subjuntivo.

Yo	huya.	Nosotros huyamos.
Tú	huyas.	Vosotros huyáis.
Él	huya.	Ellos . . . huyan.

Toman también los verbos de esta clase una **y** en vez de la **i** de las terminaciones regulares, en las **terceras personas de singular y plural del pretérito perfecto de indicativo**, y en la **primera y tercera forma del pretérito imperfecto de subjuntivo**, y en el **gerundio**; v. gr.: *huyó, huyeron, huyera, huyeras*, etc., *huyese, huyeses*, etc., *huyendo*.

Los verbos siguientes se conjugan como *huir*:

Atribuir.	Destruir.
*Argüir.	Distribuir.
Concluir.	Excluir.
Constituir.	Fluir.
Construir.	Incluir.
Contribuir.	Instituir.
Disminuir.	Restituir.
Destituir.	

* *Argüir* pierde la *crema* en las formas irregulares *Ej. arguyo, arguyes*, etc., *arguya, arguyas*, etc., *arguyó, arguyeron*, etc.

SEPTIMA CLASE.

I. Verbos irregulares que terminan en **ar**.

ANDAR.

Pretérito perfecto de indicativo.

Yo	anduve.	Nosotros anduvimos.
Tú	anduviste.	Vosotros anduvisteis.
Él	anduvo.	Ellos . . . anduvieron.

DIVISION.

192. To divide decimals.

EXAMPLE.—Divide .26376 by .628.

.628) 26376 (.42
 2512
 1256
 1256

EXPLANATION.—Divide as in whole numbers, and the product is .42. Now, since the divisor multiplied by the quotient must equal the dividend, the number of decimal places in the dividend equals the sum of the decimal places in divisor and quotient; therefore the number of decimal places in the quotient equals the number in the dividend less the number in the divisor, and the quotient obtained above is .42.

EXAMPLE.—Divide .0306 by 6.8.

6.8) .03060 (.0045
 272
 340
 340

EXPLANATION.—One cipher was annexed to the dividend so that the division might be continued, and the number of decimal places in the dividend was thus increased from four to five.

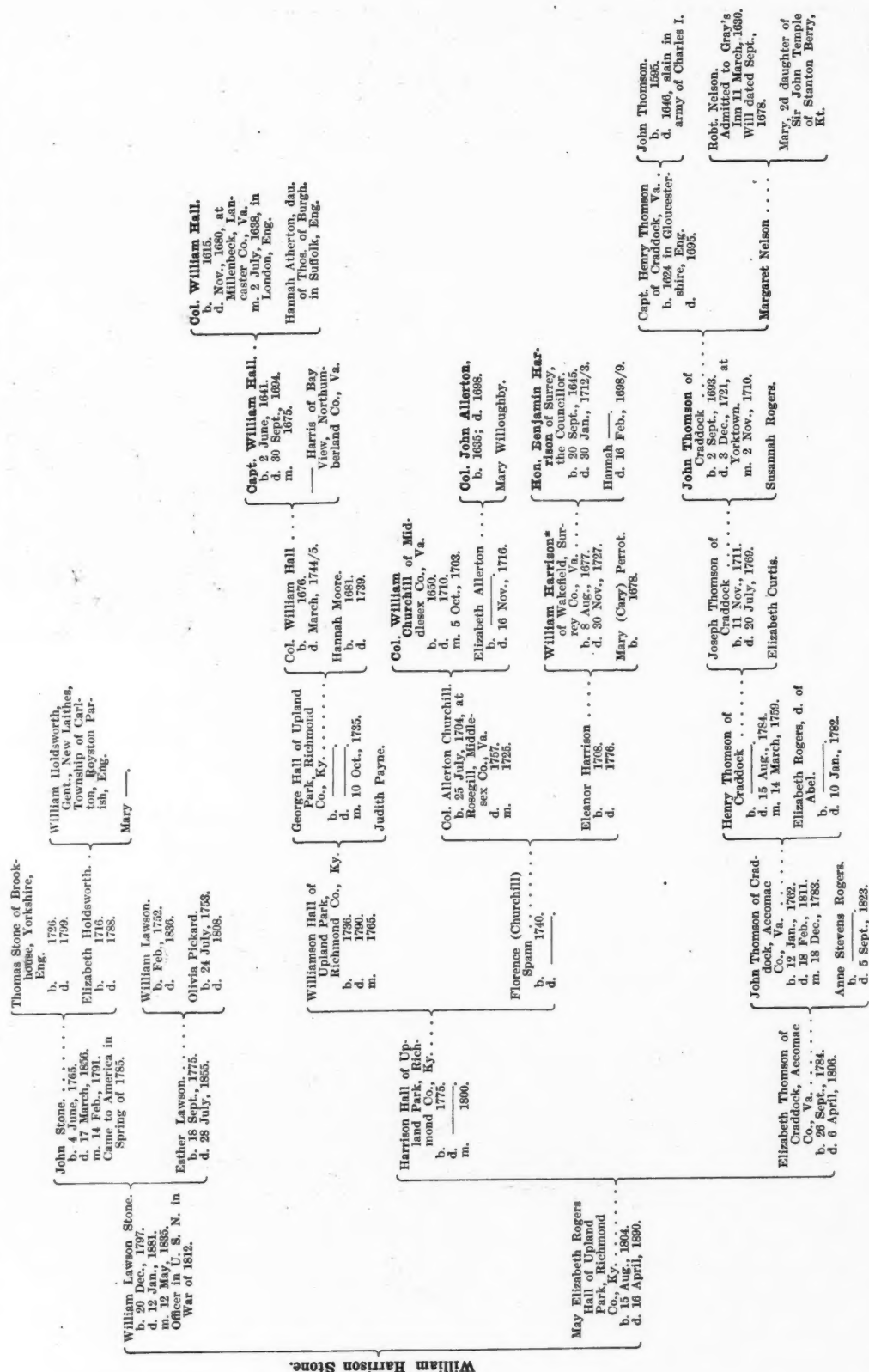
EXAMPLE.—Divide 10 by .625.

.625) 10.0000 (17.6
 625
 4750
 4375
 3750
 3750

EXPLANATION.—We annex three ciphers to the dividend so that the number of decimal places in the dividend shall equal those in the divisor. We divide and obtain the whole number 17. Annexing another cipher to complete the division, our quotient becomes 17.6.

193. RULE.—If necessary annex ciphers to the dividend to make the number of decimal places in the dividend equal to those of the divisor; divide as in whole numbers and point off from the right of the quotient as many decimal places as the number of decimal places in the dividend exceeds those in the divisor.

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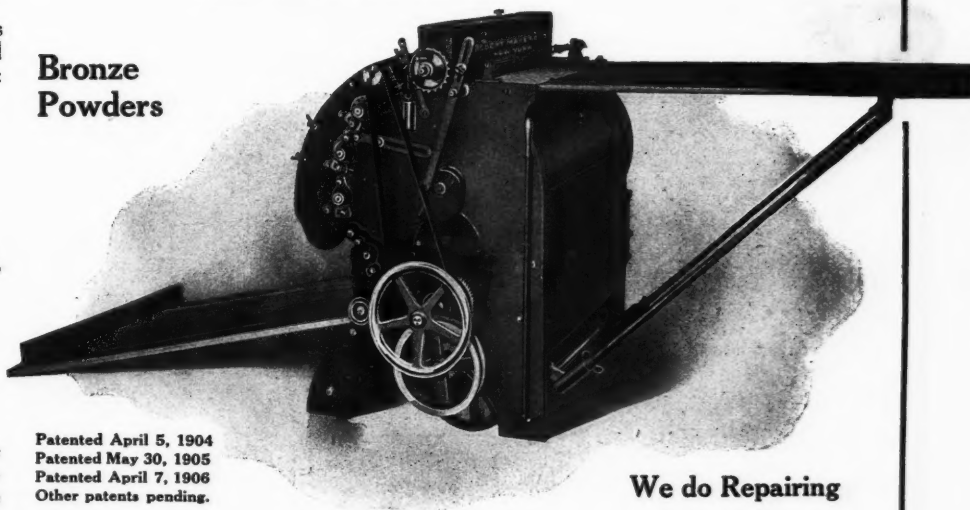
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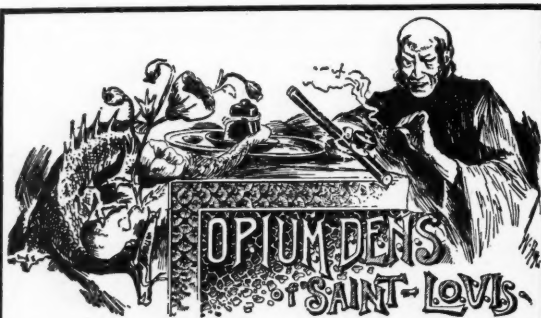


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Patented May 30, 1905
Patented April 7, 1906
Other patents pending.

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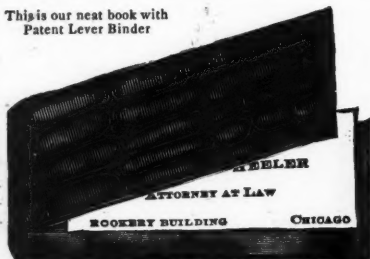
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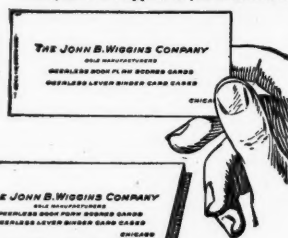
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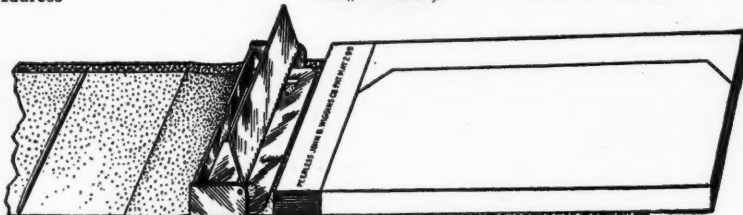
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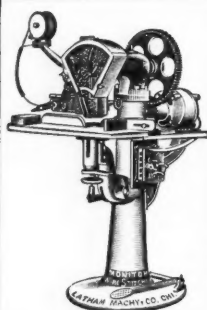
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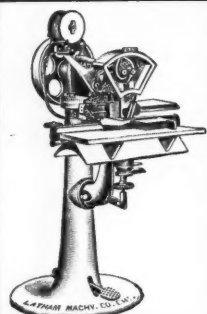
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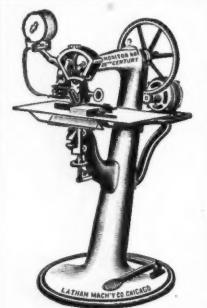
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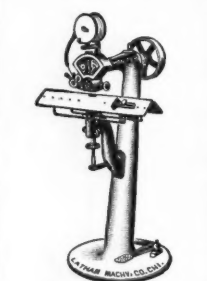
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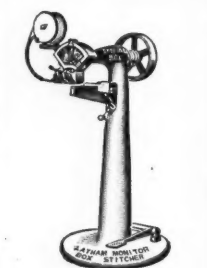
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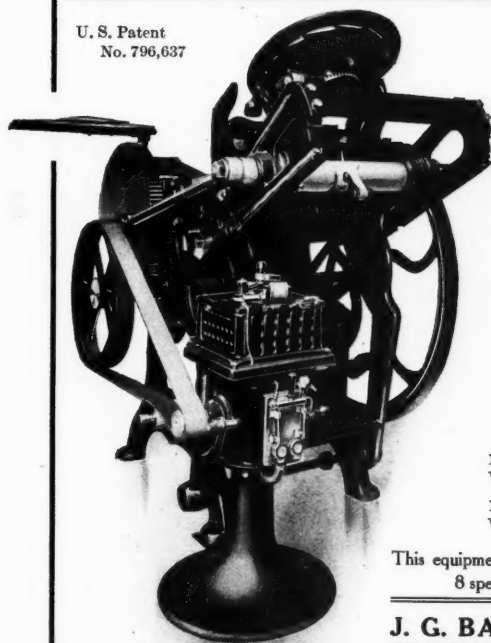
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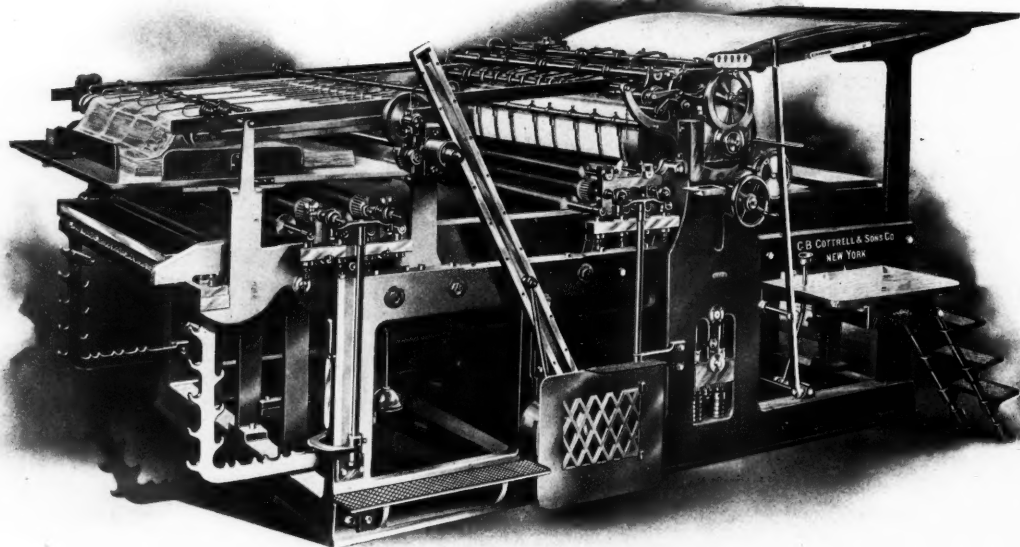
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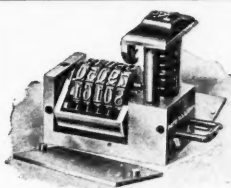
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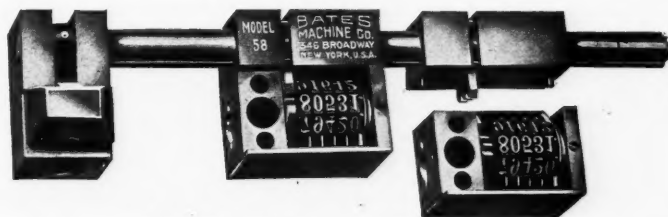
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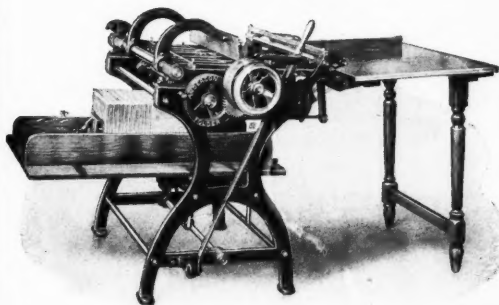
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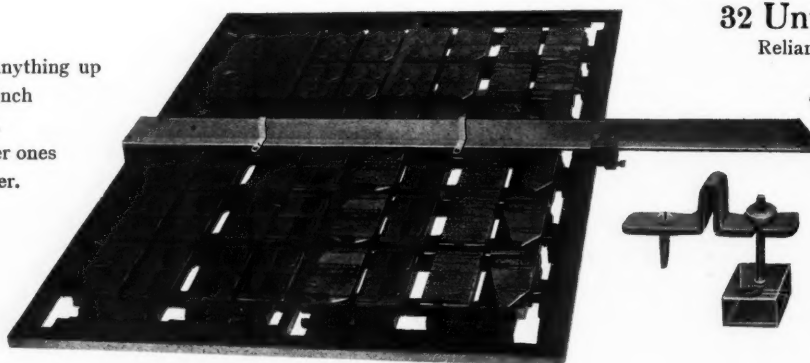
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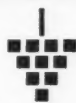


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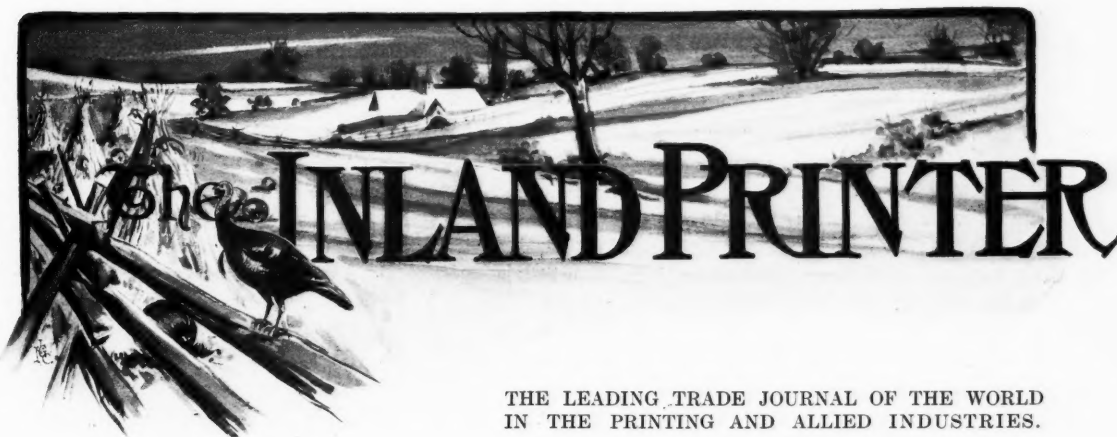
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THE LEADING TRADE JOURNAL OF THE WORLD
IN THE PRINTING AND ALLIED INDUSTRIES.

VOL. XXXVIII. No. 2.

NOVEMBER, 1906

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SLUG 6 GOES A'FISHING.

BY LEON IVAN.



SLUG 6 and a trio of other typographical dubs recently agreed that a few days' fishing might reinvigorate their wasted frames, and after several chapel meetings it was resolved that Bass Point, Wisconsin, would be a fine place for the experiment. Slug 5 had spent a vacation there some time before, and, though he had not broken any record, he had pulled out several fine strings of fish. They all put on subs. the Friday before Labor Day and showed up at the hotel they had selected for their union headquarters, after a run on a machine that made such good speed that they were only able to play a few games of euchre before time was called by the conductor. Bass Point was a beautiful place, that vied with the best impressions of a high-grade colortype artist, and the supper that awaited them bore witness to the ability of the machinist-operator in the kitchen. After the repast, they hustled around for a galley boy who had a good boat and knew how to work the hook so as to get the phattest takes in the lake. A long, husky fisherman, called Jake for short, who had the other fellows beat by a pica, for he was an expert on his lino, was hired for the occasion. Having settled these preliminaries, they resumed the game of euchre at the point they left off on the train. By the time a couple of cigarettes were consumed, Slug 4 discovered that he had an amazing poker hand. Slug 2 allowed he would see him and captured the pot. This made euchre look

like a back squirt, and a fresh set of mats. were procured to play draw. Just before closing time, the hotel porter brought word that the lunch hamper had been prepared for their fishing trip and was told to bring it up to the room, together with a few samples of bottled bait. Since the boys were all night operators they were not used to going to bed with the chickens, and decided to play cards till they got sleepy. The longer they played the more interesting the game became, until Slug 3 remarked that he was getting hungry, and, looking at his watch, observed that it was about quitting time for the boys at the shop. He fell to wondering what kind of a string his sub. had ground out of the old Merg. that night, and added that he would like to hit a lunch counter about that time for his usual snack. It was then unanimously decided that when the next hand was out the chairman should call "time" and they would see what was in the lunch basket. When they were through with the takes the cook had prepared for them, the basket was cleaned out and the game was resumed till daylight, when the porter rapped at the door and informed them that it was time to get up if they were going fishing. "All right," was the reply, "we'll be down in a few minutes."

After a suitable interval the porter called again, and was then informed that the fish could go to the metal-pot for all they cared, as they were going to have their game out. Again he "skiddoed," only to return in a few minutes with the information that Jake was swearing by all the cams and safety pawls of a type mill he was not going to be made a fool of by a bunch of "bum" operators and would like to talk to them about it.

"Send him up," said Slug 6, who was acting as chairman, "and we'll fix his line-delivery carriage for him."

Jake came up looking as if he were spoiling for a fight, but when his day's pay was handed to him and he was told to help himself out of the big bottle and take a couple of cigars, he grew pleasanter and stood at the table watching the game. He saw two or three easy pots pulled in, and, becoming interested, hinted that he would like to take a hand in it himself. He drew up a chair and the game went on till the breakfast bell rang. By this time Jake had lost the \$5 the boys had handed him and a couple of plunks he had in his jeans besides. So he remarked that he would have to go and look after his boat. The boys told him they would not use it that day, but he was to consider himself engaged for the morrow and be on hand bright and early next morning. After breakfast the bunch turned in and slept till near supper time. There was not much to see at Bass Point, and after taking a short stroll and getting the fishing tackle in order, the chapel had a quorum in Slug 4's room and the pasteboards were again disseminated. When it was time for the lobster shift to come on, the contents of the lunch basket were again cleaned out and play resumed. The porter called them at daylight and the scene enacted was a recast of the previous morning's slugs, till Jake came up and told them the bass were biting fine.

"If you let any of your old bass come biting anything around here there'll be trouble," sang out Slug 6, as he handed Jake his five-spot and told him to refresh himself. Jake was unable to resist the fascination of the game and lost about half his day's wages before he recollected that he had business elsewhere. He was ordered to report for duty next morning, and had quite a roll with him when he showed up as usual and took his day's pay and a seat at the table, but between what he lost from his wad and what he gained from the black bottle, he burnt his fuse out and was put into another room for repairs.

The chapel meeting broke up in time to catch the return train to the city and the boys declared they had enjoyed the fishing trip amazingly, for they had met a fisherman who was a dead game sport, because he hadn't charged them a cent for his services, nor for the use of his boat during the three days he had been with them. And they were not a bit sunburned either.

HE WON'T BE BUSY LONG.

If a man is too busy to read advertisements he will get over it presently and have plenty of spare time to study the methods of his competitor who does read advertisements and takes advantage of the information they contain.—*Bagology.*

Written for THE INLAND PRINTER.

DISCURSIONS OF A RETIRED PRINTER.

NO. V.—BY QUADRAT.

THE EMINENT FIRMS OF MAC KELLAR, SMITHS & JORDAN AND JAMES CONNER'S SONS.—THE INVENTION OF ELECTROTYPED MATRICES.—THE FIRST PRINTER'S JOURNAL.—THE GRAND OLD MAN OF AMERICAN TYPOGRAPHY AND TYPEFOUNDING.—THE INCEPTION OF THE COLORADO PRINTERS' HOME AND ITS LIBRARY.



IN my October Discursion the history of American typefounders was written, down to the period of the Civil War, and the promise was made that this month's narrative would complete the story of ante-bellum typefounding with some account of the two important firms of James Conner's Sons and MacKellar, Smiths & Jordan, both of which now live only in history.

James Conner was born in Dutchess county, New York, in 1798. At the age of fourteen he served in the War of 1812. After leaving the printing trade in New York, he was instructed in stereotyping, and became the foreman of the Boston Stereotype Foundry in Boston. He returned to New York in 1827 and started a stereotype foundry. It may as well be explained here that all the earlier American stereotypers combined composition with platemaking, and their principal work was making plates for book publishers. James Conner's business was of this class, but he also ventured into publishing on his own account, selecting standard works, such as Shakespeare's plays and sonnets, etc. He introduced also stereotyped poster letters, mounted on wood. His adventurous spirit involved him at times in financial difficulties, and at one time his entire plant was destroyed by fire; but by his persistent energy and the aid of two loyal and able sons his business finally became successful and of large extent. He early developed from stereotyping into typefounding, cutting punches with his own hands for a series of light-face modern Roman, which achieved great popularity in its day. His greatest contribution to typefounding was the invention of the electrotyped matrix as a substitute for matrices driven into copper with steel punches. This discovery enables a typefounder to use "punches," or originals, cut in engraver's metal, or to use the type of a competitor as originals from which to create matrices. It is the process commonly used to-day, so that steel punch-cutting is almost a lost art. It is a slow but comparatively inexpensive method and has been a great aid to piracies of letter designs among typefounders—an invention which has benefited the printers at the expense of the typefounders who developed original type-faces. He was one of the

first to practice electrotyping in New York, using, of course, the old, slow battery deposition of copper, and his electrotype foundry survived in use until 1892, when it was abandoned, being the last of its kind used in America — the kind that took twelve hours to deposit a shell as satisfactory as is now produced within one hour by a depositing dynamo.

At one time James Conner was Grand Sachem of Tammany Society, and in 1843 he was elected clerk of the county of New York. He was also a major of the Washington Grays troop, which now survives as the Old Guard, and in other ways was a worthy and conspicuous citizen, dying in 1861, aged seventy-two years. His business, under the style of James Conner's Sons, was continued by two of his sons, William Crawford, born in New York in 1821, and James Madison, born in Boston in 1825. The latter took charge of the foundry and the former of the general management. There was a third son, Charles S., who worked in the mechanical department for twenty-eight years, dying in 1879. James M. Conner was of a kindly and very retiring disposition; but William C. Conner followed in the footsteps of his father. Before he was of age, he joined the old volunteer fire department, the members of which exercised great political influence. He became a Sachem of Tammany Society. In 1857 he was elected supervisor of New York county, and was reëlected for the succeeding term. In 1865 he was elected county clerk. In 1873 he was elected sheriff, and in 1875 the notorious Boss Tweed, while in his custody, made his escape. By great energy and a liberal outlay of his own funds, Sheriff Conner succeeded in capturing the fugitive in Spain, thus erasing a stigma placed on his official conduct by the guilt or the carelessness of a subordinate. In his political office-holding career few men won more good opinions than he for honesty and capacity. Socially, also, he emulated his father, belonging to the Old Guard, the Masonic fraternity, and other organizations, in all of which he had a foremost place. His political and social activities, however, did not prevent him from developing his business. In the earlier golden days of California he was the first representative of a typefoundry to appear on the scene, and I believe that visit resulted in the establishment of the first typefoundry in San Francisco — that of Jerome B. Painter, backed by the Conners. The United States Type Foundry, as it was called by James Conner, was one of the three leading type businesses of America in the sixties and seventies. In 1881, William C. Conner died, aged sixty, and the fortunes of the foundry began to wane. James Madison Conner bought out the interests of his brother's heirs, and he, dying in 1887, was

succeeded by two of his sons, Charles S. and Benjamin F., who, in 1892, sold out to the American Typefounders Company, of which Charles S. is a director and also manager of the Baltimore branch, while Benjamin F. is of the firm of Conner, Fendler & Co. of New York city.

I now come, in the last place, to the greatest of those letter foundries which had their origin early in the last century. Lawrence Johnson, born in Hull, England, 1801, was placed so early in life an apprentice to the printing trade that he served seven years before he came to New York with his parents in 1819. In that city he lived with his employer on the same premises in which a printing business was conducted, and in the days when he was wealthy he used to relate that it was his custom to attend so strictly to work that he rarely left the house from Sunday night until the next Saturday night. These men who erected great businesses out of nothing but their own energy, aided by the labor of their own hands, were persistent hard workers, and with many of them a day's work commenced at sunrise and ended at sunset. In a world that knew not kerosene oil, not to speak of gas, and when sperm oil and candles were the sole illuminants, the dependence on sunlight in the printing and type businesses was necessarily great. The earlier letterfounders were all, except Dickinson, of strong physique, robust health, and intellectual-looking countenance; and all were long-lived. In noting the fact that their descendants exhibited a decadence both physically and mentally, with few exceptions, I have formed a theory that the excessive labors of their sires and grandsires was the cause. Johnson, like the Bruces and Conner, all printers, became interested in stereotyping, and established a stereotype foundry in Philadelphia some time in the twenties of last century, which proved so successful that in 1833 he was able to combine with George F. Smith, who had been the mechanical manager for Binny & Ronaldson since the retirement of Binny in 1815 — and who was related by marriage to the Ronaldsons — in the purchase of that letter-foundry. In the same year Thomas MacKellar entered the employ of Johnson & Smith as proofreader, while of the sons of George F. Smith, Richard and Charles worked in the typefoundry, and John F. in the counting-room. Philadelphia was the publishing center in those days, and the production of plates for publishers was then a large business. In 1843 George F. Smith retired, leaving Johnson sole owner until 1845, when he admitted Thomas MacKellar and Richard and John F. Smith as junior partners, under the style of Johnson & Company. Until his death in 1860 Lawrence Johnson, relinquishing the details to his young partners, gave the business a wise

supervision, inspiring them with a zeal for perfection which in after years made them all famous and wealthy. He, himself, gained wealth and also the esteem of the citizens of Philadelphia on account of his philanthropies and his kindly disposition. The junior partners continued to manage the business until 1867, when they finally acquired complete ownership, and in that year added their bookkeeper, Peter A. Jordan, to the new firm of MacKellar, Smiths & Jordan. In 1885, Jordan having died, his son, George Frederick Jordan, was admitted and also William Brasher MacKellar, son of Thomas MacKellar, and the management was delegated to these young men, the older having earned the right to rest. In 1892 the concern was sold to the American Type-

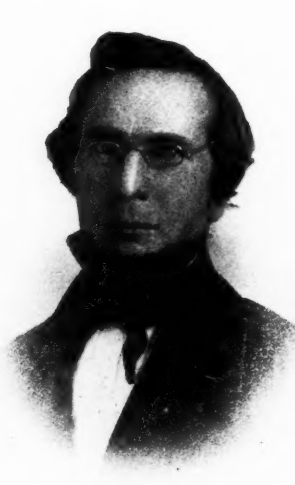
well as his money to a variety of charitable work for many years, and was a constant visitor in the hospitals and benevolent homes which are so numerous in the City of Brotherly Love. One of these is the great Pennsylvania Hospital which was established through the exertions of that great printer, Dr. Benjamin Franklin of glorious memory. Richard Smith was the greatest practical typefounder of his times, and his work will probably never be surpassed. His skill and progressiveness were the foundation upon which the world-wide fame of this great typefoundry was erected, while his partners gave it commanding character as a business enterprise, great in extent and success, unspotted by any suspicion of meanness or unfairness. He had few social and no



From a daguerreotype taken about 1845.



Copy from a daguerreotype about 1846.



From a daguerreotype taken by Keenan, 1855.

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founders Company, William B. MacKellar remaining as manager, while George F. Jordan became general eastern manager of the consolidation, in which both were directors. John F. Smith died in 1889, aged seventy-four, leaving a daughter and a son, Monroe Smith, who also became a director of the American Type Founders Company, dying this year (1906). John F. Smith devoted the closing years of his life to distributing his fortune among charitable institutions. On any summer day, one may see two large excursion steamboats, named Elizabeth W. Smith and John F. Smith, crowded with the poorer children and overworked mothers and invalids of Philadelphia on their way to a splendid seaside sanitarium on the estuary of the River Delaware, all provided and maintained by the munificence of this typefounder, who was one of the first to appreciate the value of those benefices now so common under the name of fresh-air societies. This benefactor gave his time as

public activities, and no children. On his retirement he resided in Paris, where he died in 1894, leaving \$500,000 to the city of Philadelphia with which to erect a colossal archway and entrance to Fairmount Park, on which statues of Pennsylvania's leading generals were to be placed. He provided also funds for erecting some playhouses for children in the same park, and \$5,000 each for the Typographical Union and Typographical Society of Philadelphia.

Of the trio that made the fame of MacKellar, Smiths & Jordan, the greatest was Thomas MacKellar; the grand old man of American typography. This country has produced three great printers — Franklin, MacKellar and De Vinne — all of whom, besides being master craftsmen, became eminent as citizens. It is the attribute of personal greatness to insensibly diffuse among other men uplifting and inspiring ideals and standards. Men may accomplish great specific

achievements without being great themselves. The elder generation or posterity awards the crown to that greatness which influences others greatly and beneficially. These three mentors of our craft would have been equally great in whatever vocation they might have chosen. Others, who as printers equaled them in their day and built up great businesses, have gone to forgotten graves, because their energies were exclusively confined to personal or selfish ends. Service is the basis of nobility. The good knights and belted earls of yore achieved nobility by serving their sovereign lords and kings. In this country and in these times men achieve nobility by serving the public. It is the desire and capacity to serve the public worthily that makes noble men in America

use of machines for typesetting or to the high-pressure speed with which proofreaders are forced to work, it is a noticeable fact that, notwithstanding the multiplication of rules and the elaboration of style which engage the proofreader's attention more to-day than ever before, our books and publications are disgracefully full of literal errors and blunders of grammatical construction so obvious that the blame must be put on proofreaders who pass on them. Time was when distinguished authors frequently expressed in their prefaces their obligations to certain proofreaders for help and suggestions; it was to this class of proofreaders that Thomas MacKellar belonged. In 1833 he was engaged by Johnson & Smith of Philadelphia as head proofreader, and



From a painting, about 1864.



Taken 1876.



December 2, 1885 — 1812 — seventy-three years.

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and transmits to posterity a good fame, which is the substitute for the hereditary honors of other countries; and these good works are the insignia of a natural heraldry which proclaims them to belong to the few and select, while their escutcheons are engraved on the hearts of contemporary and succeeding admirers and emulators.

Thomas MacKellar was born in New York city in 1812. His father was Scotch, his mother of Dutch descent. At the age of fourteen he was apprenticed to the printing trade. When he was eighteen he lost both parents, within seven weeks of each other, and became the head of the family, which he guided into adult age with success. At seventeen he was a proofreader for Harper & Brothers, one of the few American printing concerns which insisted on all the fine points of typographical correctness. Whether it is due to the

very soon he became foreman of the composing and stereotyping departments. In 1845 the stereotype foundry having become also a typefoundry, he was admitted as a partner, and until 1860, when Lawrence Johnson died, he was the right-hand man of his friend and senior partner. In 1860 he became the senior, and remained the guiding spirit and conscience of his firm until his retirement in 1885. In 1883 all the employees united in the presentation of a superb and costly silver vase in commemoration of the fiftieth anniversary of his connection with the business. He died in 1899, aged eighty-seven years, mourned by all who knew him, beloved by his late employees, and honored as one of the leading and most useful citizens of Philadelphia. It is with a reverent pleasure that I learn that our editor has consented to illustrate this article with portraits of Mr. MacKellar at various ages, taken from photographs pre-

sented to this writer by the venerable master in the last year of his life.*

Thomas MacKellar was intensely proud of his skill as a printer, and the printing department of his typefoundry received his personal supervision down to the last day of his retirement; and after that event he never failed to visit the department and converse with the printers whenever he visited the scene of his life's work. In the days when he was wealthy, and held many responsible positions as a citizen, and was the directing mind of a business world-wide in its scope, it was his delight, as it had been in earlier and less prosperous days, to put into type with his own hands those witty, humorous and wise specimen lines which gave to the specimen books and specimen

down oblivion's Poppied Slope." As I look over those old specimens I see the good man, the wise business director, the considerate employer, the sunny philosopher, the sympathetic poet, and the proud printer, surrounded by his reverent employees, speaking again in these sentiments and witticisms coined by his own brain and put into type by his own hands. In this particular, my wise young readers, things have gone backward, for the typefoundries of to-day can boast of no MacKellar: And when his son came of age to enter business he also was made a printer, and in a later time (1896) in that old but ever new printing department there entered a grandson, now the last of the MacKellars—to learn our honorable craft, working the first day under the



January 2, 1890, seventy-eight years old.



Taken 1891.



1893.

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sheets of the Johnson Typefoundry a unique interest. To us old-timers a MacKellar specimen was something not only to be looked at but to be read with careful interest. Never was there found one bragging sentiment. Nowadays the new types are blazoned to a waiting world with such sentiments as this: "We are the Biggest Foundry on Earth, and Our Metal has as much Brass in it as We Have." Contrast such an interesting (if true) statement with those examples from MacKellar's kindly pen: "Honesty's a seasoned cane we never lean upon in vain, which serveth well in shine or rain, and just Applause is sure to gain," or "Notadime & Emptiwallet, Wit-Sharpeners," or "The sunny Heart of Hope with carking Care will cope, and pitch it headlong

eyes of his grandfather, who had journeyed into the city to initiate him into the calling the old man loved so well.

In 1855 Thomas MacKellar started the first journal devoted exclusively to printing interests in the world. It was antedated only by a German publication, which was mainly devoted to publishing interests, but had a department for typography. It is true the *Typographic Advertiser* was primarily an advertising medium to display new type-designs, but it is equally true that it was the chief factor in stimulating the zeal of American printers to that point where the letterpress printing of America surpassed that of other countries, and set a standard which other countries have emulated. Early in its life, its editor wrote: "Aside from the wish to exhibit our new productions . . . we desire to aid in cultivating a

* The notations under each portrait are printed as written on the photograph by Doctor MacKellar.—EDITOR INLAND PRINTER.

correct taste in typography, and thus elevate the printer's calling to its true position as one of the fine arts." For a period of over thirty years it recorded the rise and progress of improved machines and methods. It was always beautiful and ever dignified, and each word in it and every line set and every type used in setting, represented the work of heads and hands that aimed at perfection, mindful that its pages would be scanned by all the printers of North America and thousands abroad. I look in vain for one slighted, careless page, for any unworkmanlike detail, for one mean sentiment or inconsiderate or too boastful statement, for every page is a model. Happy the possessor of a complete file of this mirror of refined typography and high business ideals! In it we find many of the verses of its editor, for Thomas MacKellar was a true poet. His poetic works are embodied in two volumes — "Rhymes Atween Times," and "Hymns and Metrical Psalms," both of which have passed through several editions. These poems have a wide range, "from grave to gay, from lively to severe," and a few of them at one time were quoted wherever English is spoken. In 1857 we find the following much-copied lines in a preface to one of his books. Pick up the latest specimen books and you will find that necessary admonition, "Printers are requested not to cut the book." Thomas MacKellar saw the need of a similar caution to your grandsires, but the book was a sacred thing to him, containing his personal loving labor, and so he speaks from his heart:

Printer! spare that book!
Cut not a single leaf.
You know not half the pains we took
Or you'd regard our grief.
For many a thoughtful hour
We cull'd our fruitful brain
To set before you type and flower
All strung on beauty's chain.

Printer! spare that book!
It is our fancy's pet.
Turn gently o'er its leaves and look
How tastefully 'tis set.
There's learning in its page,
There's humor in its lines,
And there the wisdom of the sage,
With poesy combines.

And, old-man-who-reads-these-lines, do not the following verses written in 1859 sound familiar, for when you were young they were household words? A young man from Maine was stricken with cholera among strangers in New Orleans. The North and South were then estranged and on the eve of a bitter war, but southern kindness nursed the young northerner, and an old lady, as he lay in his coffin, exclaimed, "Let me kiss him

for his mother." This true incident inspired Mr. MacKellar's verses:

Let me kiss him for his mother,
Ere ye lay him with the dead.
Far away from home another
Sure may kiss him in her stead.
How that mother's lips would kiss him,
Till her heart would nearly break!
How in days to come she'll miss him!
Let me kiss him for her sake.

Let me kiss him for his mother,
Heroes ye, who by his side
Waited on him as a brother,
Till the Northern stranger died.
Heeding not the foul infection,
Breathing in the fever breath,—
Let me of my own election
Give the mother's kiss in death.

Again in 1862 he struck the popular heart-chord in the poem from which these are extracts:

On the field of battle, mother,
All the night alone I lay,
Angels watching o'er me, mother,
Till the breaking of the day.
I lay thinking of you, mother,
And the loving ones at home,
Till to our dear cottage, mother,
Boy again I seemed to come.

* * * * *

In the gray of morning, mother,
Comrades bore me to the town.
From my bosom tender fingers
Washed the blood that trickled down.

* * * * *

Tell to them the story, mother,
When I sleep beneath the sod,
That I died to save my country,
All from love to her and God.

In 1865 we find in the *Typographic Advertiser* also this nobly voiced tribute to our assassinated President Lincoln:

So deep our grief, it may be silence is
The meetest tribute to the father's name.
A secret shrine in every heart is his
Whom death has girt in an immortal fame.

* * * * *

But death is not to such as he, we sigh,
His heart is still — his pulse may beat no more;
Yet men so good and loved do never die,
But while the tide shall flow upon the shore
Of time to come, a presence to the eye
Of nations shall he be, and evermore
Shall freemen treasure in historic page
The martyr-hero of earth's noblest age.

This reminds me of another reminiscence of the Civil War. In the July, 1863, *Typographic Advertiser*, on the eve of glorious Gettysburg, this notice was printed:

The lateness of the present number of the *Advertiser* is due to the interruption of business caused by the rebel invasion of our State. We had previously contributed about a company to the grand army of the Union, and we

felt that we had filled our quota, but when the tramp of hostile footsteps profaned the soil of our good old State, we gave a God's-speed—(as we had before to our only son)—to those of our remaining operatives whose patriotism impelled them to shoulder the musket to meet the new emergency. About a third of our entire force have gone to the battle-field in defense of the Union and Constitution of the Land. . . .

It was the patriotism of this order that justified the poet in deeming those times "earth's noblest age."

In 1866 MacKellar's *American Printer*, a manual of printing, was published, than which no other book has been so helpful to aspiring printers. It passed through eighteen large editions. There was a time, not so long ago, when every printer who was a real printer owned a copy of this book. Now it is out of date and out of print, a thing of the past, by which we can measure the extent of the revolution in printing methods which has marked the past fifteen years.

In 1885, when Dr. Thomas MacKellar retired from business, he resigned the editorship of the *Typographic Advertiser* to his son with sorrowful reluctance. What it was to him is indicated by his farewell, from which I can not resist quoting:

More than half a year ago we let the editor's robe slip gently from our shoulders. . . . During its thirty years of wear it had never become soiled or spotted, and a comfortable garment had it always been. . . . But years still tell on men as they have always told, and thoughtful quietude befits the evening hours of life as naturally as an Indian summer-time becomes the waning year. We do not expect to rest idly, only we want to take our own time in working; our driving and driven days are over,—perhaps. God knows.

On the first of May, 1826, we set our initial stickful of types, followed by three more on the same day, all in brier, besides laying a font of job type. It was our first day in any printing-office, and a high day it was, for we believe we leaped deerlike over every housestep and cellar door on our way homeward at dark. What happened between that day and this we may not here tell, save that some hours were so bright that earth was almost heavenly; others were not so, but, though very dark, the hereafter may show that they had important uses, nevertheless.

When this notice from the well-beloved employer appeared a great gloom entered the souls of many of his employees, especially among the printers, for they knew him best. What a beautiful thing is mutual respect and affection between master and men, especially when the one is indeed a master-man, sincerely friendly, prone to praise, encouraging the beginner, sustaining the old, and each side practices the true democracy of righteous dealings. But such desirable relations, my reader, are the result of righteous effort and required to be cultivated in spirit and in truth. If instead of this accord the weeds of discord spring up and flourish be sure that no one has cultivated the ground, for nowhere will the flowers of accord refuse to bloom if the effort is

made, and the master cultivator should always be the employer. To him belongs the privilege of making the overtures, to proffer first the morning greeting and to make the friendly inquiries. "To whom much is given much is expected." "What ye sow, that shall ye reap." With such an employer as Thomas MacKellar, harmony in labor relations was as natural as harmony from a well-trained and well-conducted orchestra. And how well these wage-earners knew that of all the days of his life, and all the achievements in it, none could, in the master's mind, compare with that first of May when he commenced a worthy career by setting four sticksful of brier "besides laying a font of job type," for he was a printer from heart to head.

So "the Indian summer-time" of his "waning years" came. There was no idle time in those years, for they were devoted to earnest philanthropy, and his chief task was to achieve each day some good to others. While yet a journeyman he had given his evening hours to teaching in mission schools, and as his own life broadened he devoted more and yet more time to work among the poor and sick and to reclaim the vicious. In 1856, in the *Typographic Advertiser* he wrote:

ASYLUM FOR DECAYED PRINTERS.—Printers as printers are not very notable for longevity. The intellectual capabilities of not a few transfer them into other relations.

. . . But of those who remain "at ease" not many attain to length of days. Still there are some whom consumption spares, and who, old, weary, and with trembling fingers, eke out a scanty living in the printing-office. For these venerable few, who need a place wherein they may rest awhile before they die, why should there not be founded a suitable asylum?

In January, 1857, he returns to the subject:

The article on the topic of an asylum for decayed printers having given rise to some inquiry, we feel disposed to call general attention to the subject. . . . A single remark has often been healingly efficient to a bowed and suffering spirit. But for the ailments of the body material itself—material aid is essential, and physical comforts for the old and the penniless can be had only for money. . . . In the hope of provoking a similar avalanche of contributions . . . we offer a subscription of one thousand dollars toward the founding of a national asylum for decayed printers. We trust our brethren of the press will take up this matter, and urge it to a happy consummation.

Although the project was not then successful it is a fact that it always remained close to Mr. MacKellar's heart, and that it was through his advocacy and suggestion that his old friend, George William Childs, was induced to take successful action at a later date which resulted in founding the Printers' Home in Colorado. And it should not be forgotten that the library of the Home, which has just been enlarged so magnificently through the happy thought of a working compositor, was initiated largely through the

personal efforts of Mr. MacKellar, represented by his son, William B. MacKellar. The Printers' Home, maintained by the International Typographical Union, is a credit to that great body. In England and the Continent, where such homes exist, they are all maintained by the contributions of the employers in whose service and to assist in whose prosperity the workmen wear themselves out, but here, from no motive but brotherly kindness and loyalty, unaided by the employers, we

director in many financial institutions; but of all his honors and offices none equals that of being a good man and a good citizen.

This is the lesson of the life of one who loved every true printer, who loved his craft, who loved his country and worked to keep it clean and true politically, and who achieving the greatest measure of success and fame in business, considered that success and that business subordinate to his duties as a man, a Christian and a citizen.



Plate by The Inland-Walton Engraving Company.

MADAWASKA RIVER.
Algonquin National Park of Ontario.

Grand Trunk Railway System.

find the workmen who have no moral obligation to induce such action, systematically and liberally maintaining an institution which is a sure refuge to the broken-down and the veteran members of the great craft. I say it is a splendid thing, and a striking illustration of the manly independence of American workmen.

Dr. Thomas MacKellar (doctor of philosophy, Wooster University of Ohio) was an elder of the Presbyterian Church for more than half a century, secretary of the Philadelphia Bible Society, president of the Book-Trade Association, member of the Historical Society and Academy of Natural Science (founded by Benjamin Franklin) and a

None survive of those who were at any time principals in the firm of MacKellar, Smiths & Jordan Company. William Brasher MacKellar, the only surviving son of Thomas MacKellar, died in 1897 aged 53 years, and George Frederick Jordan, the only son of Peter A. Jordan, died in 1903 aged 53 years. The time-honored old foundry, still proud of its fame and keeping its work up to a high standard, although shorn of its individuality, is efficiently serving the needs of the printers contiguous to Philadelphia, while its product is merchanted throughout the world by other branches of the company which now own it.

(To be continued.)

Written for THE INLAND PRINTER.

THE HISTORY OF ORTHOGRAPHY.

BY F. HORACE TRALL.



IN the discussion of English spelling, comparatively little has been said about its history. That history has never been written, and probably could not be written in such form that the average man could fully comprehend it. Our spelling has been, in general, established as it now is for a long time, but it was originally variable according to individual notions or carelessness. T. R. Lounsbury, in "History of the English Language," says: "During the Modern English period the orthography has become fixed. The form of the word remains the same, though it may be pronounced in half a dozen different ways. Originally this was not the case. In the earlier periods of the language the orthography may fairly be described as phonetic, as far, at least, as it could be made such with the imperfect means furnished by the Latin alphabet for the representation of English sounds. It continued to retain this character even after it had been affected by the orthography of the Old French. Accordingly, each one tried to spell as he pronounced; and, as pronunciation varied in different parts of the country, the spelling necessarily varied with it." In fact, spelling varied much more than is indicated by Professor Lounsbury. Even the same person used various spellings of the same word.

These facts, and others that would be recorded in a history, are entitled to recognition in connection with the choice of spellings, or of spelling in general; and for this reason, if for no other, the average man might well be cautious in his expression of opinion. The average man has as much right as any other man to say what he thinks, but of course he can not think as well on such a subject as those can who have studied the subject. One of those who have studied it is Brander Matthews, chairman of the Simplified Spelling Board. He says:

"It is greatly to be regretted that no scholar has yet written a full 'History of English Orthography,' the record of all our ever-shifting spellings. This book would be useful in many ways; and it would reveal to the doubting conservatives that they need feel no veneration for certain of the most flagrant absurdities of our current orthography, as the worst of these are often comparatively recent, having no sanction of antiquity. There are many who instinctively dislike the accepted spelling of *rhyme*, for example, and of *comptroller*—two of the most obviously ridiculous of our current orthographies—but who are too timorous to take the liberty of simplifying

either of these spellings, and who would be greatly gratified to be informed that these accepted complexities are only two or three centuries old and that the words were previously spelt as they are pronounced, *rime* and *controller*.

"The publication of a true history of our orthography would also convince the average reader that there is not now any 'standard' spelling for all the words of the language, and that there never has been any standard spelling in the past. There is divergence of usage between writers of distinction to-day—as there always has been. There is disagreement in the recommendations made by the foremost dictionaries—as there always has been. There is no uniformity now—and there never has been any uniformity. And what we need to grasp most firmly is the fact, not only that there is not now a standard of spelling, but also and more emphatically that there never has been any authority to set up a standard. Spelling is like speech; it is the result of a tacit agreement to employ certain symbols; and every one of us reserves the right of individual judgment as to the symbols he will employ.

"If any man insists upon the misleading spelling of *comptroller*, we can assure him that this orthography misrepresents the sound of the word, that it also suggests a false origin, and that there is an absurdity in combining a sturdy old English word with Frenchified complexities which mean nothing. But the culprit may retort that he likes to spell the word in just that way and that he proposes to do so for ever and ever; and what are we going to do about it? To this there is no answer except to admit the right of any individual user of the language to spell as he sees fit. This admission assures to the wilful man the privilege of clinging to *comptroller*, while it also asserts the right of any one else to use the more logical, the simpler, and the older *controller*."

This gives the opinion of an expert, and it is dangerous for the average man to attempt to controvert such opinion; but, in connection with such a subject, some inquiry may be reasonably indulged, even if it does show some weakness. Professor Matthews, in the same writing, calls present English spelling vicious, absurd, barbarous, wasteful. All who favor change agree with him. Yet is it not just here that the greatest difficulty exists that must be overcome in order to secure what they call reform? Undoubtedly the vast majority of English-speaking people do not believe that our spelling is vicious, absurd, etc., though nobody could say with reason that no improvement is possible.

Professor Matthews also says that "strictly phonetic spelling is really impracticable, even if it is wholly desirable;" "even a close approach to

phonetic exactness of orthography would call for so many alterations of the symbols to which our eyes are accustomed that we may dismiss it as impracticable;" "any scientific phonetic reform of our common spelling is absolutely impossible." Notwithstanding such distinct disavowal, practically all who have expressed any opposite opinion, since the Simplified Spelling Board's proposals were first published, have assumed that they meant to promote the use of all sorts of radically bad spellings.

In other circulars the Board says: "The Board does not intend to advocate any modification

ested to ascertain just what is proposed, and to refrain from criticism without such knowledge.

A full history of orthography would show what Professor Matthews says it would; but would it not also show something else? Would it be fully as favorable as he thinks to the proposed changes? We can not take space or time for an extended research to answer the questions, but let us see if the history of one of the words mentioned strongly supports the objection to it.

It is said that comptroller is "one of the most obviously ridiculous of our current orthographies." The history of that spelling is that it



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LOWER JAWS, DELLS OF THE WISCONSIN RIVER.

of English spelling that is not temperate and reasonable. It is not in favor of any freakish orthography of any kind. It does not desire to relax the existing rules and analogies of English spelling. It desires rather to make them more certain, to extend them and enforce them, so as to get rid of needless exceptions and produce a greater regularity than now exists." This is certainly far from the anarchy that has been suggested in previous schemes, and an excellent proposition, except for the fact that it is made by the same men who have previously advocated the worst of the bad radical changes. It is comforting to know that they have modified their views so rationally, and it is worth while for any one inter-

was first used, at a time when French influence was strong, instead of the form controller, with no difference of sense, but was afterward confined to one use in which it does not mean simply one who controls in the usual sense, but an officer in charge of accounts. From the time when comptroller was first confined to its special use it has steadily figured as really a different word from controller, and it would be very convenient to keep it so, especially as most people still do so. A much better effort would be one to induce the few innovators to return to the distinction between the two forms. There is little doubt, however, that some of our spellings would not find strong support.

Written for THE INLAND PRINTER.

THE MECHANISM AND ADJUSTMENT OF FOLDING MACHINES.

NO. IX.—BY PHILIP ZACE.



To deliver two signatures of thirty-two pages each, the full sheets of four sixteens are fed into the folder in the usual way and receive the first, second and third folds just the same as they do when they are to be delivered singly. The two signatures nearest the center of the machine or directly over the hoppers, will reach their positions in the hoppers a little in advance of the signatures from the two outside third-fold rollers. The hoppers are V-shaped, or so arranged as to have their sides inclined outwardly at the top, while in the act of receiving signatures.

The first signatures being dropped into the hoppers their natural tendency will be to assume the form of the hoppers. Almost instantly the signatures from the sides will be dropped into the hoppers and inside the preceding signatures of sixteen pages. As soon as one sixteen page signature is dropped into the other, the hoppers will be tilted forward, depositing the thirty-two page signatures into the packing box.

In making the adjustment from four sixteens to two thirty-two's, the tapes are thrown off the tightening pulleys and moved to one side, where a portion of each roll may be turned away to allow room for the tapes to be tied back out of the way. The guide fingers may be left in position at all times, but if desired, they may be easily removed with the friction rollers by unbolting the plates on the carriage 193, partly visible in Fig. 32. If desired, means for lifting the rollers out of operative position may be provided, and springs may be employed to hold the friction roller into operative contact and yet allow it to regulate itself to the thickness of the folded signature as it passes through.

In Fig. 35, pivoted to the frame piece (250) under the calendar rollers (195) are hollow arms (251). The extensible guide rods (253) assist in guiding the folded sheet into the pivoted packing boxes, and may be employed to engage the upper corners of the signatures to assist in supporting them as fast as they are put in place by the packers. The rod is raised and lowered with the set-screw (252) to suit various sizes of the folded sheets.

The packing boxes are numbered 263, 264, 265 and 266 in Fig. 32, formed with grooved guide-flanges (267) which engage the parallel guides (260) to support the boxes and allow them to be adjusted longitudinally. Additional guides are

also provided for properly supporting the packing boxes. Two spring flaps or fingers are pivoted to operate in suitable openings in the side of each packing box to allow the folded signatures to pass in one direction under the action of the reciprocating packer and prevent them from moving back. The movable ends of the packing boxes are designated as 269. These have spring arms for holding them in position with a yielding pressure. The ends give as the signatures are packed into the boxes. No. 275 are the reciprocating packers. Detailed mechanism of the hopper is more clearly shown in Fig. 36.

By the action of the cams upon the levers (279, Fig. 32) the hoppers (275, Fig. 36) are

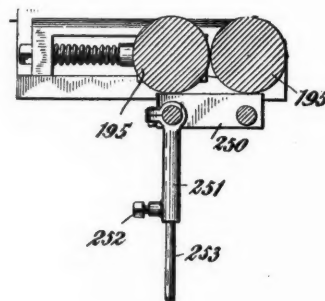


FIG. 35.

rocked upon their supporting shaft (276) and thrown from the position shown in Fig. 32 over into the position shown by dotted lines in Fig. 36. The hopper is adjusted into the last-named position when it is desired to deliver a folded signature into one of the lower boxes. The kicker (280, Fig. 36) is designed to insure the immediate expulsion of the folded sheet from the pivoted hopper. When the hopper is in normal position for receiving a folded sheet, the kicker is held in raised position by the spring-latch (281 a). Upon the movement of the hopper into its lower position the chain (281 b) withdraws the latch and releases block 281, and allows the gravity of the kicker to throw it down and bring it in contact with the edge of the folded sheet.

When the machine is producing two thirty-two-page signatures, the upper packing boxes are not used, the signatures being delivered to the pivoted hoppers and by them thrown into the lower boxes.

To produce four sixteen-page signatures without inserting, the movement of the hopper may be dispensed with and it may be left in its downwardly inclined position. The two central signatures will then drop from their calendar rollers and strike the upper ends of the hoppers and tilt themselves in precisely the same way that they do when falling directly into the upper boxes. In

machines that do not need the inserting devices the expense can be lessened by dispensing with the movement of the hoppers.

The adjustment of the packing boxes and pivoted hoppers into proper relation with the third-fold rollers and calendaring rollers is made as follows:

The rod (290, Fig. 36) is provided with a hand-wheel so that the rotation of the rod will shift the pivoted hoppers closer to or farther away from each other. All of the packing boxes and pivoted hoppers are properly adjusted with it. While the packing boxes of the quadruple folder may seem complicated, the adjustment to receive signatures of various sizes is very simple. There are four cams located on a shaft on the top of the machine which regulate the time of the last four folding knives. The two inside cams must be timed exactly the same to send the two middle signatures through the rollers as soon as they reach the last stop. These sheets assume the shape of the respective hoppers, remaining open

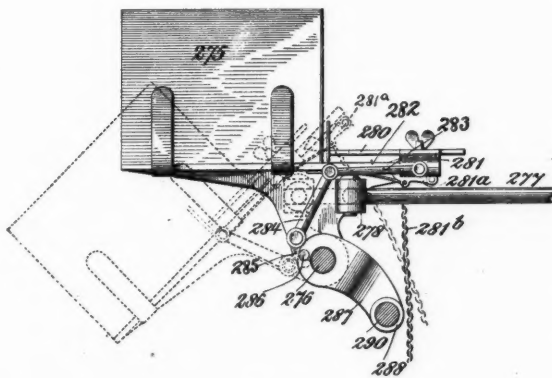


FIG. 36.

to receive the two outside signatures, which follow in immediately after.

Remove the tapes which connect the outside pairs of rollers with the inside calendaring rollers when folding continuous signatures. When folding very thin paper, it is very often difficult to cause the inside signatures to open properly to receive the outside signatures. This trouble may be obviated by setting the calender rollers closer at one end. This will tilt the sheets as they drop into the box and cause them to assume the proper position.

In folding thick, spongy paper, the sheet is frequently retarded by the top rods. In such cases the idlers should be set close to the first fold rollers or so the blade will just miss them. They will assist the sheet to the stop.

When the cutters do not cut the paper perfectly straight it will be found almost invariably

that the defect results because the bearings of the cutting wheels have not been oiled properly.

One of the first-fold slot bars has a reciprocating motion, timed by a cam. The slot remains open until the edge of the incoming sheet approaches it, when it closes up automatically until the paper passes over. This is to prevent curled sheets from striking against the slot. The operator must be very careful in timing this slot. If it is out of time, the first-fold blade is liable to strike it on its downward stroke.

There are no perforators on the quadruple machine. The outside cutting wheels take up the position occupied by the perforators in double-sixteen folders. The adjustments are made in the same manner in both these devices.

(To be continued.)

HONEST, SINCERE CRAFTSMANSHIP.

The following, taken from "The Principles of Design," contains much of interest to job-printers: "The more one seeks examples of work with which to definitely illustrate a principle of design, the more one becomes impressed with the vital relation of this subject to printing, and the stronger becomes the conviction that few workers have such constant hourly opportunity for the application of the judgment and taste that is developed by an artistic training as the printer. The American public is undergoing a tremendous awakening to the value of honest, sincere craftsmanship. There are numbers of people who stand ready to pay the price demanded by the carefully trained worker. In no way can this portion of the public be reached other than by work that will stand the test of careful criticism. A printer may call his place of business a 'print-shop' and by unique devices proclaim his productions as 'artistic'; but he must never forget that the very ones to whom his appeal is directed—the ones whose approval is worth having—are quick to detect the difference between the thoughtful work of the man who is endeavoring to express the best that is within himself, and the affectation of the man who strives to catch the eye with the sparkle of borrowed finery. Produce something that is in truth artistic, based on that careful study which places a man's mark high above the tide line of fad and fashion; do this and sooner or later your goods will receive recognition, else the experience of other workers in other lines of industry counts for naught."

THE TROUBLESOME CUSTOMER.

The man who owns a printery, with tact must be endowed;
He deals with cranks of many kinds whose whims should be allowed.
He'd always let them have their way, but charge it to the cost,
And see that not an item of expense was ever lost.
We all have met the man who wants to make his type selection.
He's sure that then the job will be the acme of perfection.
He "was a printer once" he says, and knows just what is right,
But when at last the proof is pulled the job's an awful sight.
A ten-point line for instance, not as big as it should be,
"I think about brevier," he says, "would be the size for me."
Don't tell him he means "pica," change it and all the rest,
And give him all the credit, you'll find it pays the best.
A crank who's pleased will praise your work, his friends will come to you
When they have printing of their own they want to have you do.
Don't mind how cranky they may be provided they will pay,
But charge a profit on each job and let them have their way.

— Monotypist.

Written for THE INLAND PRINTER.

MODERN BOOKBINDING.

NO. XIX.—BY A. HUGHMARK.

FANCY LEATHERWORK.

PERSON who has learned the book-binding trade thoroughly should be able to duplicate any article made of leather and binder's board. If he has any originality, he can improve on colors, shapes, etc. A careful look over the stock of fancy leather goods in department stores, stationery and art leather goods stores will convince a trained artisan of the possibilities in that line of work. It is work that is interesting because of the variety. It requires no elaborate tools; in fact, such work can be done at home as well as in a shop. A firm kitchen table makes an excellent workbench, a matcutter's knife and one or two well-kept paring knives, a pair of dividers, scissors, a good stout bone folder and a smaller one with ends cut to points, a pot of paste and a can of fish glue is all that is necessary. Of course, a number of articles should be embellished with decorations either in blind, gold or inlay, or all together. Others can have indented designs known as matting or carving. There is no limit to the worker's fancy except his ability. He can produce modeled articles from boiled plastic leather; he can also combine art metalwork to great advantage. If he goes that far, however, he must be able to design and have considerable artistic ability.

The articles most in demand are music rolls, collar, cuff, handkerchief and glove boxes, or soft traveling cases, desk furnishings, clock cases, photo frames and holders, etc. Any one whose ambition runs further in this line can tackle wastebaskets, umbrella jars, portieres, chair and sofa cushions, table covers and elaborate boxes. A few hints relative to boxmaking of this kind will include the many different styles. The simplest of these is the square or oblong box with detachable telescope cover. It can be made strong and covered with cloth, and will stand a great deal of wear. The next better grade has the cover attached to one side, with a rim overlapping the box on the other three sides. In order to facilitate the description, this will be referred to as style No. 2. Another, made the same as No. 2, except that the front is hinged at the bottom, making a drop front, will be called No. 3. No. 4 will be a box of three sides and a cover to fit over the box on these same three sides, the fourth side of the box being hinged to the bottom of the box and to the top of the cover. This is an attached drop-cover, having no other advantage over No. 3 than that it can be made stronger. Style No. 5 will

be one with hinged cover flush with the sides of the box. No. 6 will be the same, except that it will have an inside rim extending above the sides of the box at least one-half inch, over which the cover will fit when closed. A round box can be made with a similar inside collar, over which to fit a detachable cover which will be flush with the box proper.

Box No. 1 is cut in one piece and the cover in one. The size being determined, the board should be as thin as consistent with its requirement. The size of the sheet of board necessary is the length of the box plus twice its height by the width of the box plus twice its height. When this is cut true, measure off on each of the four sides the height. This should be done at both ends of the board. Now score a line straight across with a pointed knife, taking care to maintain an even pressure, so as to avoid cutting through. Each side is scored in the same manner. The sheet as scored presents a geometrical figure having a square at each of the four corners; cut these out exactly on the scored lines. Now bend up each side and fasten the corners together with pieces of glued bond paper. It can be reinforced with strips of cloth on the inside before covering. The cover is made and cut in the same manner, only larger, so as to fit over the box. Supposing the inside measure was to be 8 by 10, bottom size, the top should be 8 plus four thicknesses of the board, and 10 plus the same addition. This allows for the side coverings and lining. Unless otherwise specified, the height of the cover can be one-third the depth of the box. In all other styles of boxes as enumerated, the bottom and sides will have to be cut separately and built up. For extra substantial bodies it is best to use No. 20 Davy tar for the top and bottom and No. 25 for the sides. In addition, an outside wall can be glued on of No. 30 board cut so as to lock the joints. Begin with the bottom as the base to measure from; that is always the inside area. The ends should be cut the same length as the width of the bottom. The sides should be as much longer than the bottom as the thickness of the two ends added. The double wall means simply the building of another box outside the first one to fit snugly, all pieces being well glued together. In this manner each outside piece will cover an inside joint by being laid over it. When cutting stock for Nos. 2, 3 and 4, the top should be cut large enough to cover the built-up box and then have its sides built up outside its edges. For Nos. 5 and 6 the cover and box are cut by the same measures, except for the height. All pieces should be cut larger than needed on the boardcutter, so that they can be trimmed to proper size and be well squared in the cutting machine. A medium thick glue should be used as

a binding agent. It can be applied to the different parts best by using the finger. It is the better plan to glue and join one end and one side at first to the bottom. These will support each other while the other two are being glued and built in. A flat piece of lead or iron placed as a weight on the bottom while joining will aid in keeping it firm. The covering can be any textile or leather. Box No. 2 should have one side and the two ends covered and the cover should have its sides covered before attaching to the box. It has only three sides, as described at the beginning of the article. The top is next laid over the box and the fourth side covering glued on so as to turn over onto the top of the cover and under the bottom of the box. This should be allowed to dry in position. Before opening the cover, put something at the back to support it so that it will lie open in a horizontal position, instead of hanging down. A strip of the same material as the covering should be glued over the joint and rubbed down and allowed to half dry before attempting to close. The cover should be closed gradually and rubbed inside and out over the hinge to prevent blistering or straining. Nos. 3 and 4 are built up with three sides only. When covering No. 3, the loose side piece is covered first and turned in, except on one side, which should be attached to the bottom of the box with allowance of a small space between for a free hinge. The inside covering strip for this hinge is next glued on and rubbed in. The two ends are now covered, after which the drop front is raised up and the cover fitted and attached, as in No. 2. No. 4 is covered, box and top separately. The connecting fourth side is laid in the center of its covering piece, after which the glued laps are attached to the top and bottom of box respectively with a joint between each. The ends are turned in partly on the box and partly on the cover, the balance onto the drop side. Two joint strips are next applied to secure the hinges. On style No. 5 the builder can exercise all his ingenuity. It may be built with as thick walls as is most pleasing. An extra top board may be glued on cover to project a trifle. This may be beveled and padded, or beveled only. Each part is covered completely before putting them together. Niger morocco, calf or cowhide are suitable covering materials. Embellishments as desired. Hinges, corner-pieces, feet and lock or clasps can be cut out of metal and oxidized and fastened on with rivets. Instead of oxidizing, etruscan green or enamel can be applied to the metal parts. Monograms, coats-of-arms, crests or inlaying may be indulged in. Metal ornaments that can not be riveted may be firmly attached by dissolved gutta-percha in carbon dioxide. This must be well covered when dissolved and applied quickly because of its volatile

nature. The lining, too, may be as elaborate as one knows how. Silk, satin, brocade or leather can be utilized. Compartments can be made, also extra fittings. The writer has a box made fifteen years ago that has been in constant use, with no better care than any ordinary piece of furniture. The metal trimmings are green-copper. The covering, American light-red cowhide, polished, with some good tooling. The color is as bright and the gold as clear as when new. The surface is as hard and smooth as a piece of polished hard wood. When this was covered the leather was well soaked and pasted and the grain rubbed out with folders. After drying it was washed with thin paste-wash and rubbed some more. It was next sized and polished with warm, not hot, polisher, then glaired and tooled. It then had some more polishing and one application of gum benzoin, very thin, in alcohol; after that, more polishing and one coat of French varnish. In a few days a thorough oil rubbing was given and another low heat polishing and one more coat of French varnish. It had another coat of varnish about six months later.

APPLYING GOLD LEAF.

The *Keystone*, a publication devoted to the jewelry trade, in a recent issue says that a complete revolution has recently been made in the manner of applying gold leaf to books and other articles. The bookbinder at present is compelled to make use of dies in the shape of type and other forms used for ornamentation. They must be made of brass and are cut by hand, so that they are quite expensive, and a suitable assortment represents a large investment. With the use of these devices the decorative possibilities were limited to a great degree, and the process was a very tedious one. Through a recent patent there is disclosed a process which removes the limitations, and the application of gold or other metal leaf is done through the medium of a pyrographic pencil, such as is at present made use of for burning wood and leather. Some slight changes are made in the point used, so that instead of the latter being maintained at a white heat, it is kept at a much lower temperature, which is necessary for the success of the operation. The leaf is taken from the book in which it is sold by causing it to adhere to a piece of paraffin paper. Then it is transferred to the point of application, with the piece of paraffin paper on top. The heated point is then passed over the latter with a slight pressure, and upon removal of the paper the gold leaf will be found firmly fixed to the article as desired. In this manner it will be possible to make a reproduction of a signature or certain design, which could not be accomplished by the old process.

(To be continued.)



Photo by H. H. Bennett, Kilbourn, Wis.

INKSTAND AND SUGAR BOWL, DELLS OF THE WISCONSIN RIVER.

Engraved by Inland-Walton Engraving Co.



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A. H. McQUILKIN, EDITOR.

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In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

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Patrons will confer a favor by sending us the names of responsible news-dealers who do not keep it on sale.

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RAITHBY, LAWRENCE & Co. (Limited), 1 Imperial buildings, Ludgate Circus, London, E. C., England.

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A. OUDSHOORN, 179 rue de Paris, Charenton, France.

JEAN VAN OVERSTRAETEN, 8 rue Joseph Stevens, Bruxelles, Belgium.

EDITORIAL NOTES.

THE spirit of reform goes marching on. An English "tourist" has been sent to jail for "panhandling" \$1.50 by and with the aid of a spurious traveling card. Thus does the majesty of the law protect the legitimate "panhandler" and the good-hearted and open-handed craftsman.

If the rage for regulation and inspection does not subside, we may yet have inspectors of printing, on the theory that poorly executed work is injurious to eye health, and carelessness in grammar and spelling tend to corrupt the language. To furnish a plausible reason for the appointment of inspectors and regulators is almost as easy as finding fault.

YOUR average belligerent is an irreconcilable. A year ago the opponents of the Hon. James Madison Lynch taunted him by saying his organization had neither money nor the ability to raise it. Now the gentlemen who knew assessments were never paid, and all that, marvel at the audacity of the union in financing a little \$2,500,000 affair.

THE sprightly *Printers' Ink* avers that the payment of commissions to advertising agents in New York is productive of such results "as to make the grape-vine graft of Tammany Hall statesmen sweet in comparison." Our contemporary suggests as a remedy the placing of agents on salary, but is not hopeful that that will come soon, though positive a change would be profitable all around. There is little difficulty in believing this, for in every sphere of activity legitimacy pays dearly for illegitimate spawn of every description.

THERE is no longer excuse for questioning the depth and breadth of prosperity when members of the comparatively small Bloomington (Ill.) Typographical Union find it possible to contribute \$625 to the Young Men's Christian Association's building fund. The shades of the worthies who have crossed the Styx must have asked for confirmatory evidence when they first heard the report. For who that has not seen the change of a decade or so could give credence to so emphatic an answer to the trite jibe that printers were merely fitted to furnish thirst parlors and swell the bank rolls of gay and festive bookmakers?

IT gets on a person's nerves to pick up an otherwise fairly well printed paper and find a line here and there of, say, six-point in an article set in eight-point, and sometimes in a different face. This offense to the eye is caused by corrections,

but it is preferable to pass errors of a minor character than commit what in hand-composition days would have constituted high treason. Better still, those in authority should insist on affairs being so managed that corrections be made in the proper way. Such blemishes are conspicuous to the uninitiated eye, and a page marred by several of them repels rather than attracts customers. It may be a temporary convenience to so botch a job, but in the end it is a penny-wise, pound-foolish trick.

AMONG the many elements which have brought grist to the newspaper man's mill, the rural free delivery system is not the least. There are about thirty-six thousand of these routes, and the urbanite is hardly capable of realizing what a change they have wrought in the social aspect of country life. Volumes might be written about this, but the report of one carrier shows what is being done in the way of bringing the world to the farmers' door and doing it quickly. "Four years ago," he writes, "fifty-one of the 120 patrons took no daily paper. To-day all but three take dailies. When I started I tried to get every man on my route to take a daily; now I should like to see every one take two or more dailies, and, indeed, thirty-three of my patrons do so. I predict that inside of three years nearly all farmers (reached by a rural route) will read two or more dailies." The city man can get some conception of what a wonder-worker the rural delivery is if he will picture himself being deprived of his daily paper. The basic industry is and will continue to be agriculture, and every one is bound to be benefited by that which truly uplifts the farmer. It is obvious that the postoffice department has opened up a wide field for newspaper publishers, and yet there were newspapers which opposed the innovation on the theory that it was a device to provide employment for needy henchmen, and nothing more. The lesson from this is that there are no citizens who should be more careful of how they array themselves relative to postal legislation than those connected with the graphic arts. Any law which will prove beneficial to them will be of great worth to the country. This is assuredly a case where self-interest and the highest ideals of citizenship go hand in hand.

TRADE EXPOSITIONS.

THERE is something alluring about a trade exposition, and in some lines such functions are a boundless success, but not so in the printing trades. There was not a great showing at either the Chicago and St. Louis World's fairs, which the promoters were not slow to attribute to lack

of enterprise or parsimony on the part of those who should have come to the front. For your thorough-going promoter always has in mind that systems, trades and businesses were started and developed for the purpose of catering to the object he happens to be booming, and to say him nay is a base perversion and unpatriotic to the last degree. But the printing trades have been such poor soil for the maker of expositions that of the hundreds of trade-show eggs put in the incubator, few have produced more than a sickly "cheep," which of itself presaged early death. Across the water this species of promoter has fared better. In Britain, the compact field and the wonderful preponderance of London as a printing center obviates one of the great obstacles with which Americans have to contend. But with this favoring circumstance and the prestige of satisfactory successful ones having been held at intervals during the past thirty years, those most interested — the exhibitors — are showing signs of unrest and a disposition to take a fall out of the promoter. At the close of the recent display at London, the management exulted about unprecedented success and announced its intention to arrange for another one two years hence. This roused the men who buy space at such affairs, who used cruel terms, like fiasco and frost, when speaking of the exhibitions. It is said that once in five years is a sufficiency, even in the tight little island with its abnormally developed printing metropolis. According to the *Printers' Register*, exhibitors were not merely put to the trouble and expense of exhibiting, but from the time the show was mooted, printers "stood off" salesmen with the plea that they would defer buying until they saw what was to be seen at the show. Of course this induced manufacturers to get in the game and to do their best to land the prospective customers. The majority failed to put in an appearance, the long-distance half-promise of a visit having been forgotten or relegated by something of more importance; while those who did come were not on business bent, being content to look around in a day-like sort of way, with nothing farther from their minds than the placing of an important order.

That it is not a fanciful picture is evidenced by the statement that the promoters have decided to slacken their pace, having promised that nothing will be done toward holding another exposition until the exhibitors at the last show have been called together. Judging by the experience of the trade in Britain, where natural conditions are not so unfriendly to such affairs as with us — something more substantial than lack of enterprise or want of patriotism is responsible for the absence of the exposition habit. Shows of this

kind may be instructive and entertaining to a large element of the craft and to the public at large, but they are not profitable to those who pay the freight. If these exhibitors were catering to the general public, or intending purchasers were assured there would be price-cutting competition, then the advertising element and the hope of securing a bargain would be injected into the problem. But the machinery manufacturer addressed himself to another manufacturer, who has an all-covering and all-pervading trade press, to keep him informed as to what is new and what is doing. The machinery man who would rely on

There is a vast difference between selling printing machinery and disposing of curios at a Turkish bazaar, and for which latter nothing is more stimulating than the atmosphere that clings to an exhibition. Meantime, the best way to display wares to craftsmen of all degrees is by printers' ink of good quality through a fine medium.

SPECIALIZING AND EXPANSION.

AN eastern company is establishing a plant near New York for the purpose of doing composition for the trade. The plan is to establish a



Photo by H. H. Bennett, Kilbourn, Wis.

Engraved by Inland-Walton Engraving Co.

THE NARROWS, DELLS OF THE WISCONSIN RIVER.

exhibitions to introduce his novelties would be hopelessly lost in the race. True, the machinery can be seen in operation, but men do not buy machinery on the spur of the moment; nor do they base their judgment of the adaptability and desirability of a tool when it is in the hands of the finest of experts and worked under the most advantageous conditions. The wise man is more chary; he wants to know what it will accomplish with the work he has to do and the setting he can give it. An hour in another shop, using the appliance, will tell him more than he could learn in gazing for a week at the same machine in the merry surroundings of an exposition, where there is an effort to mix business with fun-making.

technical school, develop the workers along highly specialized lines, have a labor-saving office in the country and seek only business from the trade. As we are assured there is no stock for sale, there are many reasons for believing the management is truthful when it declares "it is no part of our plan to run a pressroom or a bindery; all we want is composition, and particularly that kind that taxes the resources of an ordinary office." Though not questioning the probity of those responsible for this statement, it is the one that raises doubt in the minds of observers of events. There have been and are concerns which devote themselves to specialties in the trade, but they are small establishments with limited capital or con-

trolled by men who are satisfied with modest business accomplishments. This eastern project is an ambitious venture, which aims to do things on a large scale and apparently has abundant financial backing. This is the parent of our doubts. From the most humble of stores to the steel corporation and kindred organizations, as success danced attendance it shouted but one command: "Expand, expand!" Stern necessity, rather than choice, has compelled dry goods merchants to add line on line to their stocks, until they found themselves compelled to furnish the capital to float full-fledged department stores. Self-protection, if not self-preservation, has constrained many manufacturing or productive enterprises to go into the common carrier, or distributive field, and on the other hand, railroads have been forced to make arrangements whereby they could dominate the productive functions in certain industries. Laws and publicists to the contrary, the buying public is insistent in its demand for a cheap, quick and convenient supply of what it wants. The company reminds us of the wealthy young Hoosier, who returned from a German university saturated with socialist philosophy. To show his scorn for capitalist production and assist an expatriated Austrian, who was an artist working in iron, he established an ornamental-iron works. This was not conducted for profit, but for art's sake and the purpose of providing work for congenial souls under pleasant conditions. The product was of the first class, likewise the demand, and in time considerable capital was invested in order to keep pace with the call for ornamental work. Customers began to ask that structural iron be supplied with the ornaments. The young socialist resisted the call for steel beams, for he had no heart to go into production on such a large scale. Finally he was confronted with the alternative of supplying all the iron work for a job or not securing any portion of the contract. As a business proposition there was but one thing for him to do, and as he had the capital and did not wish to lose what had been won, he did it—extended the scope of his business, and became the employer of hundreds of coarse, rough-and-ready mill men and a handful of artists. Unless the composition company be the exception to prove the rule, it must needs heed the commercial demand to expand. If it can annihilate distance between its country office and the cities and then produce matter in as good shape and more cheaply than a city office—which it must do to succeed—then all that will be due to its system and methods. The application of similar ideas to pressroom and bindery will produce like results with possibly greater profit. The public will be keen to urge that the cheapening system be applied to its press-

work and binding. Is it among the possibilities for poor, weak, profit-hungry human nature—to say nothing of a company which is not human, but an organized appetite for profit—to resist such a flattering appeal? There is not a successful, ambitious printer to-day who has not an ear to the ground hoping he will hear a mandate to expand. And so with the composition concern; if it is a success it will go marching on in the way that humbler and less pretentious printerries have done—by adding pressroom and bindery facilities. If it lives up to the announcement quoted above, a competitor will arise who will meet the demand, for managerial ideas can not be patented or copyrighted.

LABOR IN POLITICS.

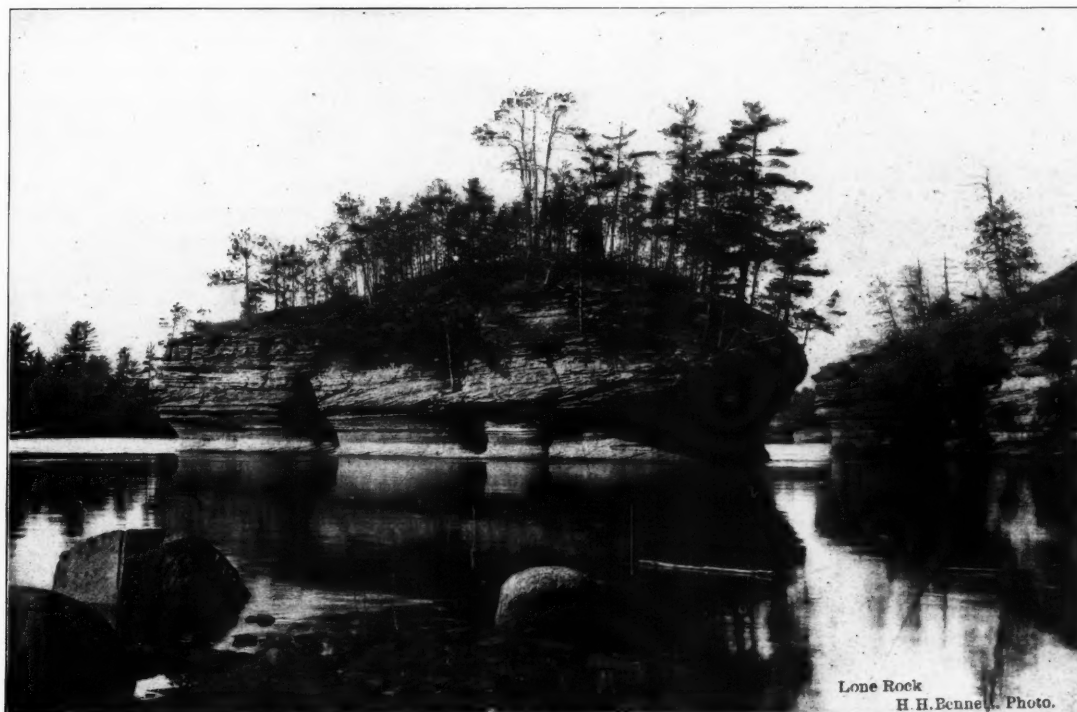
PROBABLY the most portentous incident of the campaign in progress as this is written is the talk of political independence among the workers of the printing crafts. We take it this is symptomatic of what is permeating the wage-earning class, for workers at the printing trades have been proverbially conservative in such matters. We do not pretend to know whether this will be particularly noticeable when the ballots are counted; in fact, it would be miraculous if it were. But that the ferment is working is ominous, for it presages that law-making and executive activities will take on a character that is bound to affect the relationship between employer and employee and otherwise affect industrial conditions. For obvious reasons the politicians and daily press will belittle the actual effects of and scoff at the potentialities that lie hidden in this mental unrest. They will point to the mutterings that have been heard since time out of mind and declare that they have been barren of great results. In reaching such a conclusion an important fact is overlooked. Heretofore, the man who advocated that unionists "go into politics" was an ugly duckling, and at labor conventions he spoke his piece and was put to sleep under an avalanche of adverse votes—if he were not ruled out of order on the mere mention of his fad. Not a great trade union but tabooed politics in its constitution or by reason of the wonder-working power of custom and precedent. Under the banner of "no politics in the union" stood a solid phalanx of the paid officials, and the most valiant St. George in the fight against the political dragon was Samuel Gompers.

This is changing with wonderful rapidity. Constitutions are being amended and precedents are given short shrift. The man who wants labor to do its fighting on election day not only has the floor, but is given a respectful hearing and applauded as he tears to tatters old-time notions

as to the duty of unionists. He points to resolutions of national labor conventions in favor of political action and repeats the urgings of the national officers that a new policy be adopted. This sort of erstwhile crank is happy, for he is sure he is about to come into his own.

From superficial observation many reason it is a "leaders' " fight. A look below the surface will demonstrate that, while they are prominent in and managing the movement, it had its inception with the masses. The so-called labor "leaders" are not leaders in any true sense. Mr. Gompers has stated time and again in his discussions with the

apparently total disregard for good tactics, he was inveigled into going into the skirmish in Maine, where labor is poorly organized. How this was regarded by his fellow-officers in the Federation may be gathered from the fact that he could not induce one of them to go into battle with him, his assistants being drawn from the ranks of minor officials and employees in his office. But Mr. Gompers did not waver; he was hearing from the rank and file, and is said to have been astounded at the warmth of the reception given his new policy. It is of no moment to us whether he failed or made good in the Maine campaign. The



Lone Rock
H. H. Bennett, Photo.

Photo by H. H. Bennett, Kilbourn, Wis.

Engraved by Inland-Walton Engraving Co.

LONE ROCK, DELLS OF THE WISCONSIN RIVER.

radicals that it was not an officer's duty to do more than execute the will of the members. In saying this he was voicing the view of the regiment of high labor officials. When Congress adjourned last summer and showed its contempt for "labor," Mr. Gompers was "up against it," so to speak. He had to admit the failure of his plan of campaign; it had broken down completely. He did not go over to the other faction in the labor army, but devised a political action scheme of his own. Gompers was working in a new field and his confreres, as well as the statesmen of the nation and the press, made merry, for not a few have alleged that Gompers' conservatism was due to the fact that he was conscious he lacked what is called "political sense." With

significant thing is that the dues-payers evidently felt pleased and wanted a little more of the same. They also let their officers know their temper, for there was a quick alignment behind Mr. Gompers of those who viewed the battle in Maine from afar off; this despite offers of labor legislation and in some cases personal preferment by the powers that be.

The point is not that these men are taking a part in politics, but that they are doing so in obedience to the wishes of their millions of constituents. We may be sure they think they hear the message clearly and correctly, for men of their caliber do not change policies lightly, and especially when the change carries with it an admission that their old and cherished gospel was

not sufficient for the salvation of their flocks. That the hodgepodge political program born of such necessities and expounded and advocated by such tyros in the political game as Mr. Gompers and his fellows may not set the world afire, we readily understand. Indeed, we shall be surprised if election day does not bring much grief and disappointment to the sponsors of the new movement. New policies demand a new type of men in high places, and the best testimony possible that the unrest in the labor camp is deep-seated is that the leaders are trying to show their fitness for the new rôle, as they evidently feel a change is imminent. Some event of the moment may prove a diversion in this campaign, but the indications are that labor is trying on new armor and going into the political field "officially" and with some determination behind a definite purpose.

EQUITABLE PRICES FOR PRINTING.

UPON what principle, if indeed there be discoverable therein any fixed principle, does the lowness of price in the printing industry depend? Is it upon location—as to whether in small village or in great city? Is it upon volume of business—as to whether one boy or a score of men be employed? Is it upon executive ability in the person of the manager—as to whether unproductive and unprofitable men and means and methods are tolerated or otherwise? Is it upon the class of trade or custom catered to—as to whether of the quick and cheap sort or otherwise? Is it indeed upon the desires of the buyer—as to whether he will pay the tariff demanded or insist upon fixing for himself the price to be paid? Or is it not rather upon the quality of the work itself and upon the backbone of the producer and seller of the printing?

Is it upon location? But there are no factors determinable upon which to predicate a working hypothesis of this sort. Wages differ by degrees in places separated by boundaries neither wide nor natural; orders for work of many kinds flow freely from country cities to New York, and, contra, from metropolitan consumers to suburban printing-offices. The quoted price of a designated job sent out for estimates may not vary ten dollars as between New England and New York, the South or the West or the coast. There are in cities of fifty thousand inhabitants many offices capable of producing the very finest grades of printing; producing it as well though not perhaps as speedily as their compeers in the great centers of population and activity. And their prices may not vary ten dollars from those of other offices in cities of same size or importance or of equal shipping facilities, nor from offices in the metropolis.

To all practical purposes, the cost of raw materials for this designated job and for all other jobs of similar nature is the same in all of these cities. The same relative amount of supervision must be given the work as it progresses. The same proportionate profit should be added to the net costs as these are shown by time and tally sheets. This being so, the price of the finished product would seem ascertainable as an advance by given percentage upon the fixed charges of rent, depreciation and up-keep, power and minor expenditures, added to this net cost of material and labor and the proportionate profit. And this plan is very generally followed. Yet—the results show a marked difference, a remarkable variation. An office where rent and similar fixed charges are for instance ten dollars to a man, may charge a thousand dollars for this designated job. Another, where these fixed expenses are fifteen dollars to a man, may not ask more than a thousand dollars for this same printing. Another, with such fixed charges barely nine dollars, may fully justify itself in a bill of eleven hundred or even twelve hundred dollars for this same thousand-dollar order.

Hence, location—and by that is meant consideration of the varying factors of quick and easy transportation of raw materials and of finished product, and as well the lowness or highness of rents and wages as adjusted in supposed reference to cost of living—can count for but little in the determination of the question of lowness of price in printing.

Is it upon volume of business, the number and extent of orders filled? I think not. Whether the printer do all his work with his own hands, or whether he be at the head of an establishment controlling batteries of machines and floors of presses and scores of workmen, he must conform to, he can not escape from, certain manifest essentials of the process and cost of manufacture. Among these is the necessity, often set forth but none too strongly urged, of obtaining upon the labor of each workman a sufficient advance to compensate for all the incidental and fixed expenses that are properly chargeable to his share of the total output. This holds true in the case of the one shop as in the other. And the personal oversight which the one-man shop allows its proprietor to give to every detail of his business must come under the eyes of others as that business expands. For these additional helpers, whether on productive or non-productive time, there must always be a corresponding charge, equitably adjusted to the work in hand, taxed as part of the fixed expense upon each piece of work requiring any part of such assistance or supervision. And of course, rental and interest and pay-roll must increase with each additional piece of machinery

purchased or square foot of floor space occupied or employee hired. Proportionately, therefore, the expense of raw material and labor and office or fixed charge to be placed upon the same piece of printing should be the same on the one hand as on the other; the same whether John Smith takes the order and sets the type and locks the form and cuts the stock and does the presswork and delivers the job and charges and finally collects the price, or whether it goes through a dozen hands and is but one of a hundred jobs so going in quick succession in the big shop of John Brown. And there's nothing here to show that the volume of work turned out has decided bearing upon the price justly to be asked for that work. It will appear hereafter that advantage lies with that printer who is able to make best use of the varied qualities of his various men and machines, but that has no real weight in the fixing of price.

Is it upon the executive ability of the manager? Somewhat, I think; to a greater extent than is necessary or wise, in some instances. There is always a moot question as to whether the customer should be given benefit, full or partial, of improved or enlarged facilities for the quick or cheap production of commodities, or whether the increased profits thus arising should be considered as legitimate funds to be applied to the further betterment of the plant, to the creation or enlargement of a sinking fund, or to the payment of increased dividends. Without now pausing to discuss this matter, it may be said in passing that sound judgment would seem to require that the greater portion of this additional profit—every cent of which has been earned by labor and by skill—should remain in the hands of those creating it. A small portion, perhaps, may be given to the customer in the form of a lower price on the goods thus produced. And if it be the fact that profits are increased through the skill of the manager of a plant of any description—if he can by better employment of the time or the talents of his men secure greater results—this additional profit is a matter to be added to the dividend account in precisely the same manner as if the increase were by means of special or exclusive machinery.

But exactly as there are those who give to their patrons all the benefit of decrease in manufacturing costs, in the fond but fallacious hope that by the increase in orders due to lower quoted prices there may be recoupment for installation or maintenance of this special or exclusive machinery, just so are there printers who virtually place to the credit of their customers instead of to their own account the saving effected by the employment of a more than usually capable and competent manager. This is it which sometimes causes a printing-house to affirm that it can quote lower

prices than its rivals because it has a manager or superintendent who can get more out of his men than could his predecessor, or can those with whom he has competition. Granting that this may be so, it is a circumstance of which no one is so much entitled to reap reward as those by whom this exceptionally able man is employed. True, they may choose to give to others that which of right belongs to them; and in this case it is conceded that theirs is the privilege so to do. But why in the name of common sense should they do it? Profits are low enough, in all conscience, in the printing business; if there come about circumstances, fortuitous or carefully wrought, whereby these meager percentages may be enlarged, what argument can be framed for the promiscuous distribution of the enlargement among those having no real or even pretended claim thereto?

Perhaps it will be said that by this means a larger volume of trade will be attracted, and that the ordinary profit on this increase will be sufficient to compensate for that which it is thus acknowledged is being given away. But it has been shown that mere volume of business has comparatively little to do with the fixing of prices; that because one is doing twice as much business to-day as he was doing a year ago he is not thereby justified in cutting prices in half, nor even in cutting in half the percentage he adds for handling stock, nor indeed can he cut in half or in quarter the percentage he adds for profit.

It may be considered that the advertising thus received will be of great benefit. But advertising that cuts into profits and brings only such additional business as will cut further and deeper into profits, is of all forms of advertising the most foolish and costly. Again, it may be held that as the price of the finished product is fixed by the cost of its production, and as this cost is lessened through the unusually effective labors of this manager, it is but right that the cost as thus determined is the price at which the product should be billed to consumers. This also, as it seems, is fallacious. It will hardly be seriously held that in the event of the hiring of a superintendent who is of less than average ability, the consequent increase in productive cost is rightly to be charged to and collected from the customer. This is not good business, nor is it indeed possible. If the manager is not obtaining from the men and material at his command the results which are reasonably to be expected, the natural remedy, the only feasible remedy, is the discharge of the manager and the securing of one more competent.

But it may be objected that this whole matter is one which can not be so cavalierly dismissed. Upon what basis is it to be said that this man is

incompetent and that one competent? Upon the testimony of other printers who are selling their product at a price lower, or even possibly higher, than that asked by the employer of the inefficient manager? Nay, for that were unwise and injudicious, not to say unjust. But there are in every office records or averages that form bases of computation; records that show ability as well as production. From these must be drawn comparisons as to the satisfaction given and the profit earned by this man and by that man. If these averages are exceeded in cost, there is fault with the man or with his methods; if they are, on the contrary, found higher than the cost records now being made, there is somewhat to be passed to the credit of him who is responsible for them. And further, there is a certain intangible and unexplainable psychic knowledge which will tell within reasonable degrees whether matters are progressing properly. This can not, truly, be carried so far as to point out the particular cause of the fault should there be one; but it will, supplementing or even in extreme cases controverting figures, indicate with considerable force the existence of that fault.

So then it would appear that while it is true in many cases that the price at which printing is billed to customers is fixed by the productive capacity of the manager rather than by that of the workmen or machinery, there are good reasons for stating that this is but one of the factors that should enter into the consideration of price-fixing.

But upon what considerations should the price be fixed? Should it be upon the class of trade or custom, as to whether cheap work or that which is better is in demand? Assuredly! This has much more to do with the price than has aught else. Those there be who sell inferior printing at higher prices, and those there be, alas! who sell superior printing at lower prices. But Solomon had these in mind when he said, thirty-five hundred years ago, "There is that scattereth and yet increaseth, and there is that withholdeth more than is meet; but it tendeth to poverty." Any piece of printing is worth to the producer the cost of its raw materials plus the profit thereon, and the cost of its labor plus the profit thereon, and a proportionate share of the general or office expense; and to this must be added such percentage of profit as has been shown by experience to be conservative and safe. A rate higher than that is not just to the purchaser; a rate less than that is certainly not just to the producer; and in either case "it tendeth to poverty." But it is not meant that whenever fortuitous circumstances place within the grasp of the printer opportunity for unusual profit on a job, he should not grasp it; he ought on the contrary to seize both the opportunity and

the profit. This phase of the situation has been set forth with some detail already. Still, this does not determine the question as to variations between offices or groups of offices, where conditions of great similarity prevail, in the cost of the production of the same piece of work. And to the solution of this question, which is acknowledged to be one of the most difficult confronting either the working printer or the talking printer, the suggestions herein are offered.

There are now to be considered but two of the questions advanced in the first paragraph: Is it indeed upon the desires of the customer—as to whether he will pay the tariff demanded, or will insist upon fixing for himself the price to be paid; or is it not rather upon the quality and desert of the work itself and the backbone of the producer and seller of this printing?

The two may be considered together. The quality of the printing, its worth, its desert, together form that which determines the price that shall be paid. A customer may on occasion succeed in obtaining a rebate. But rebates are as unmixed evils in printing as in railroad circles, and printers rarely give rebates twice. A printer, on the other hand, may obtain for a job twice its value. But purchasers of printing are fairly conversant with the limits between which may swing the pendulum of reasonable charge, and he seldom does this twice. The printer capable of producing work that is deserving, and actually putting forth such work, knows well that if A. will not buy it at a proper price B. will; and this knowledge has much tendency to stiffen the vertebrae of the printer of quality. There will always exist the combination of a printer who lacks confidence in himself or in his wares, or who is lacking in tact and ability to handle his customers, and the purchaser who is possessed of a masterful manner and a desire to buy at less than market prices; and the terms of the contract are in such cases practically settled by the purchaser. But aside from this, the buying and selling of printing is coming to its own again, the right to be considered on a plane similar to that whereon are placed other needs of daily business transactions.

Advantage there is in the hands of the printer employing many men and much machinery, for he can so distribute his work among them as to give to each that form of labor for which he is best fitted by nature and training, and thus secure the completion of the task with least possible cost, and at least expenditure of unprofitable time or non-productive time. And the same is true of machinery. Of two machines, as nearly alike as it is possible to make them, one will do certain work better than the other. Every workman familiar with machinery knows this. It can not

be fully understood, nor entirely overcome. But it can be borne in mind, and so utilized that profits shall be increased rather than diminished thereby.

It has been said that certain printers are able to sell their product at a lower price than that of other establishments because they have no extensive and expensive outer offices to maintain; in other words, because the proportion of overhead expense to be added to each job is less than that of a neighbor who has something more than a corner of his composing-room as an office for the transaction of business and the reception of his

transacting business there; pleasure in the reflection that it is but an indication of the attention to detail which characterizes the establishment to which he has brought his order for printing. There is to the proprietor pleasure in the mere appearance of the office; in the comfort it gives his customers; in the ability for increased work on his part and on the part of those who are there with him.

No; in so far as it is possible to place the finger with definiteness upon certain things and say of these "Prices are fixed upon consideration



Photo by H. H. Bennett, Kilbourn, Wisconsin.

Engraved by The Inland-Walton Engraving Company.

CHIMNEY ROCK AND ROMANCE CLIFF, DELLS OF THE WISCONSIN RIVER.

customers. But here again is something scarcely worthy of serious consideration. It is never alleged that the palatial offices of bankers or manufacturers or successful professional men are factors in the fixing of price, or if they are so considered the fact is acquiesced in without argument or comment. Indeed, the failure to equip and maintain such an office would be ample cause for comment plentiful and unfavorable. A handsome office; spacious, well-arranged, well-lighted, commodious, accessible, not a part of nor opening directly upon the workrooms — such an office and the cost of its maintenance as well as its equipment is a prime necessity in every well-ordered printing establishment. There is to the customer pleasure in entering it; pleasure in

hereof," and of those, "Prices are fixed without consideration hereto," it may be safely asserted that prices in the printing industry are settled largely with regard to the quality of workmanship, and largely with regard to the ability of managers to produce work cheaply in competition. They are settled without much regard to location; without much regard to the number of workmen employed; without regard to the elegance of business offices or the total lack of these.

Does the presence or absence of competition have weight in the balance when the establishing of a price for printing is under consideration? Ask me not; consider the ways of the Standard Oil Company, and refrain from speech!

R. C. M.

TRADE SCHOOLS.

THE question of trade schools, or technical education, is now to the fore, and there are school buildings being erected and schools in the making galore. Over night, as it were, there has been an awakening as to the possibilities and limitations of what is by courtesy called the apprenticeship system. In the most unexpected quarters — quarters where the institution of technical schools was scouted a year or so ago — there has arisen a cry for this modern adjunct of industrialism. In its sphere, THE INLAND PRINTER has been a sturdy champion of the new order, and rejoices that an



"GOOD-MORNING!"

Courtesy J. B. Mabry, Houston, Texas.

idea to which it has given much thought and space is being better understood and becoming recognized as a necessity. We care not a whit what it was that exposed to the eyes of the new-found friends of technical education the inadequacy of the apprenticeship system; it is enough that they have seen the light.

But it is of concern to all that such plans as are projected and schools as are established shall be upon a sound and proper basis. So far as the graphic arts are involved, the prospectuses issued are so vague that one, to drop into the vernacular, has "several guesses coming" as to what are the methods and purposes of the proposed school. This is surprising, because there is hardly any phase of trade education that has not passed beyond the experimental stage. Furthermore, almost every promoter has something to say about the wonderful results in Germany and what has been accomplished in Great Britain, where the

forward move in the printing trades is being accredited in no small degree to the influence of trade schools. In the face of this experience in other lands and our knowledge of it, the vagueness and indirectness of some of our promoters are, as has been remarked, somewhat surprising.

The United States Government has at great expense sent commissioners to Europe to investigate and report on this subject and the result can be found in two volumes of over one thousand pages each. Supplementary to this, our consular agents are from time to time touching on technical education in their reports to the Department of Labor and Commerce. Broadly speaking, the information gathered from these reliable sources compels the conclusion that the benefit derived from industrial education in those countries has been due to its facility for imparting increased efficiency to those who have taken up their life-work. Indeed, in the testimony thus adduced, there is justification for the assertion that where technical education has been used for other purposes, it has not been a success.

Inevitably, it will be some time before we shall be able to reach the high standard attained in Germany, but there is no need for us to repeat its mistakes. Differences in system of government and temperament of the people have little to do with the issue. The Germans "made good" when their technical educational program became "Efficiency and greater efficiency!" and not before. The British found it true also; so did the young and flourishing Australian nation, and so shall we. The proof of this is right before us. There is no dearth of craftsmen — what is wanted is more highly skilled workers. Some of the incapables are hopeless misfits, more to be pitied than censured; but far the greater number are incompetent because of lack of opportunity. This is what true technical education aims to give. When a school proposes to flood the market with alleged craftsmen, then it must add to the number of incompetents, thereby lowering the craft standard, and thus becomes a curse rather than a blessing.

The subject is one of immediate interest to the industrial world, and we invite discussion by our readers. It is important that we get started in the right way. If under the guise of technical education some scheme of mere exploitation is developed which — though bound to be short-lived — will let loose droves of incompetents, it would prove disastrous to craft standards. In an educational scheme the possibility of such a result should be avoided. We must never forget that where technical education has proved successful it has been by decreasing — not by increasing — the army of the inefficient.

Written for THE INLAND PRINTER.

PHYSICAL CHARACTERISTICS OF RELIEF ENGRAVINGS, ESPECIALLY RELATING TO HALF-TONES.

NO. IX.—BY N. S. AMSTUTZ.*



AFTER having considered the law of compensation in the October number, as it relates to the finished negative, the enamel print, copper etching and page print, the physical value of the developed image on the negative with its value after the dots have been intensified and "cut" should logically follow, but as there is much research involved in this phase of half-toning, it has been thought expedient at this time to show the actual effects of different exposures in the camera with varying shaped stops in use. All of the exposures for the shadows or "flash" were of the same duration; those for the middle tones were also the same in each case and the high-light or joining-up exposures were all given the same time. To insure that the conditions should remain as uniform as possible no "cutting" was done in any case on any of the negatives. They were printed on the metal at one operation, and the flat etching of all the prints on one piece of copper was made as though the group of tests was but a single one. These precautions have eliminated much, if not all, of the element of variability and uncertainty.

There has been much theorizing going on as to the effects produced when various stops were used and the effect of special shapes on the joining up in the "highs." Round apertures seem to be more commonly used in America than in Europe. The reason for their preference in America is found in the fact that they are so easily made, compared to the rather difficult procedure of producing accurate square or other shaped apertures. As many operators make their own diaphragms out of sheet zinc, or even thick cardboard, and this latter has but little to recommend it but stress of circumstances, they should note that these stops must be painted dead black so as to avoid optical disturbances.

A set of three round stops is made the basis of comparison. A one-eighth inch diameter opening is used for the "flash"; five-sixteenth inch diameter for the "straight," and nine-sixteenths for the "high." The time of the three-staged exposure, camera extension, screen separation, ratio of reduction from "copy," etching time, etc., is given in connection with each illustration. The same subject is copied in each case. It is a solio print toned to a normal photo brown, three and three-quarter inches wide; its distance from two

"Violet Ray" enclosed arcs, their current consumption, volts across the arc, the amperes, and the distance copy was from the diaphragm, are also noted under the engravings. The subject was photographed by the author while in Switzerland; it is an "Oberland" Hostelry at Sigriswyl, Lac Thun.

The second set of stops comprises three square-shaped openings with the sides displaced forty-five degrees from the screen lines and of equivalent area to the round apertures. The same exposures were given and the camera conditions were kept the same as with the round stops. A fourth special stop comprises four small openings coinciding with the corners of the largest square stop, just mentioned.

The third set is composed of three different stops, also having the same area as the round ones. The only difference between them and the second set lies in the position of the square openings. In the last instance the sides are placed parallel to the screen lines.

The areas of succeeding stops belonging to one set do not increase at a stated rate or conform to a fixed increment, but they are taken as a fair representation of the general usage in half-tone plants to-day where the standardized Penrose (Gamble-Branfill) system is not in vogue.

In view of the conditions not being in full harmony with standard practice, and because of the prevalence of variable conditions, all the data are given. To advanced workers some of the data will seem quite superfluous. Those who find themselves so fortunately situated will surely not begrudge a less fortunate, but probably just as conscientious, craftsman the opportunity to sooner or later reach approximately the same exalted position that they themselves have attained.

The stop data may be summarized as follows: Round openings at one-eighth inch diameter have an area of .0123 square inch; five-sixteenth inch diameter .0767 square inch, and a nine-sixteenth inch diameter aperture has an area of .2485 square inch. The middle-sized opening is 6.23 times larger in area than the smallest stop, and the nine-sixteenth inch opening is also larger to the extent of 20.20 times the area, and it is 3.23 times the area of the five-sixteenth inch stop. These data when taken in connection with the relative exposures and the camera extension, screen separation, reduction and illumination factors, scheduled beneath the illustrations, will show the actual working conditions existing during these tests. It should be stated that the tests are not laboratory displays, but were carried through in the ordinary course of business, interpolated with their own order numbers among the general run of photoengraving requirements, the idea being to

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ROUND-STOP HALF-TONE.

This figure was produced with the stops shown in Fig. 66 under the following conditions: THE COPY was $3\frac{3}{4}$ inches wide; 23 inches from two nominal 110-volt enclosed arc lamps, actual 105 volts, 60 volts across the arc, nominal $12\frac{1}{2}$ amperes each, actual $10\frac{1}{2}$ amperes; 630 watts in each $\frac{1}{4}$ -inch arc with solid $\frac{1}{2}$ -inch carbons on direct current. THE CAMERA had an extension of 33 inches; screen opening .00333 inch at 150 lines; diaphragm 40 inches from copy; round apertures $\frac{1}{8}$ inch 1 min. "flash"; 5-16 inch 7 min. "straight" and 9-16 inch $1\frac{1}{2}$ min. "high-light" exposure. The negative was only blackened and not "cut." THE ETCHING: Enamel print was made 12 inches from a standard Bogue lamp at 8 min. exposure; $13\frac{1}{2}$ min. flat etch in 38° Baumé perchlorid of iron. SCREEN DISTANCE was nominally 3-16 inch, actual .3018 inch.

remove them from the realm of specially favorable conditions.

In order that they may be duplicated by any operator and etcher, the data are given in greater detail than would ordinarily be presented if the tests were only intended as an exposition of the change in interpreting power of the different stop systems. The same subject is also reproduced in four engravings, showing the effect of using each size of the second set of stops, known as "45 squares," in contradistinction to the third set



"DIAGONAL" SQUARE-STOP HALF-TONE.

This engraving was made with the stops shown in Fig. 67, standing in the camera in the same position as illustrated. The other conditions were the same as for Fig. 58. Sides of stops 45° from the screen lines.

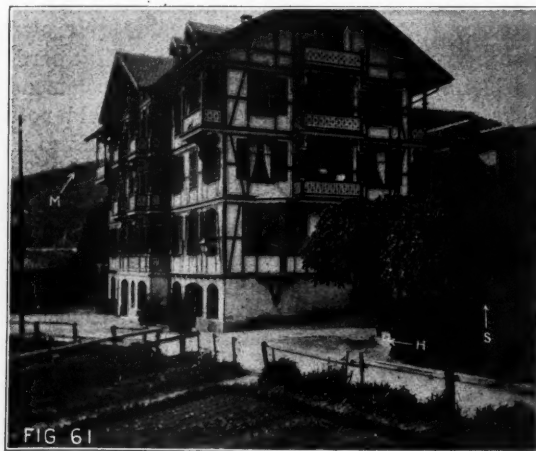
which comprises "parallel squares," for the same time as it was used in the composite exposure, but alone, so as to disclose the effect produced by each aperture. A comparison of these with the first figure will prove interesting and profitable. The listing of the figures is placed at the end of the article so as to save the reader's time in looking through the text for any specific result, and the notes accompanying each engraving will also assist in making them more intelligible.

The sides of the square stops of equivalent area to the round openings is found by taking the square root of the round stop area, and the round aperture area is found by multiplying the diameter by itself and this product by .7854. From these formulæ the sides of the equivalent square



"PARALLEL" SQUARE-STOP HALF-TONE.

Reproduction with stops shown in Fig. 68, standing in the camera as seen in that figure, with sides of square parallel to the screen lines. Other conditions the same as for Fig. 58.



SQUARE AND MULTIPLE APERTURE HALF-TONE.

This engraving was made with stops illustrated in Fig. 67, with exposures as listed under Fig. 58 and 1 sec. high-light white-paper flash in addition, with stop shown in Fig. 69. Other conditions remained the same as for Fig. 58.



"SHADOW FLASH" — SMALLEST SQUARE EXPOSURE.

This shows the effect of the smallest stop of Fig. 67 under a 1 minute exposure. The other conditions were the same as for Fig. 58.



"STRAIGHT" EXPOSURE, WITH MEDIUM-SIZED SQUARE STOP.

Made with the middle stop of Fig. 67 under a 7-minute exposure. The conditions of Fig. 58 prevailed in this case in their entirety, excepting that but one stop was used.

stops have been calculated, and they are found to be .111 inch for the one-eighth inch round; .276 inch for the five-sixteenth, and .498 inch for the nine-sixteenth inch diameter opening. The special stop, comprising four small apertures, was made arbitrarily on the assumption of an opaque high-light negative square dot having the same width as the transparent squares adjoining. Based on these premises, the "joining-up" apertures were made so that their centers coincide with the extreme corners of the largest sized square stops, whose sides were parallel to the camera base and forty-five degrees removed from the screen lines, which, of course, are also the same angle from both vertical and horizontal planes. These openings are .111 inch in diameter, having an area of .0097 inch, and their combined area is .0388 square inch. The area of a single opening

is about three-fourths of the shadow flashing stop. A high-light flash of about one-half the shadow flash should materially assist in causing the opaque dots of the high lights to close or join up and thus assist in giving additional gradation in this region, when the proper separation or camera extension coordinate with the square formed by the centers of the four openings. With square stops the smallest opaque negative dots start as square shadow dots, that gradually increase in size through the middle tone region until they are as wide as one-half of the screen pitch (in the case of these tests with a 150-line screen .0066 inch divided by two, or .0033 inch). Then the corners of contiguous and parallel bordered opaque dots will just meet, but the intensity of light action along the borders of a dot is not so



"HIGH-LIGHT" SQUARE-STOP EXPOSURE.

Made with the largest stop of Fig. 67 only, retaining all the other conditions the same as listed under Fig. 58.



"FREAK" MULTIPLE-APERTURE EXPOSURE.

Result produced by using the stop shown in Fig. 69 alone for only 1 1/4 minutes, the other conditions remaining the same as for Fig. 58.

great as at its center, hence the density will be appreciably less than where the luminosity was greatest. When a negative is placed on an optical enlarging lantern having a microscopic attachment and a one-sixth objective is used without an amplifier, the projected image is seen to have each dot fringed with a granular border that appears very much like ink and brush splatter work. The points or particles of developed silver are shown as distinctly visible, irregular grained dots, which continue across the corners and join two opaque squares who have their sides parallel, but whose corners meet each other at forty-five degrees from their sides. These observations relate to inspections of negative characteristics which were produced by means of round stops, and, paradoxical as it may seem, the initial round images formed

When a square negative dot is printed on the copper (white dot of the print at about the region of the middle tones) there is produced a square area of clear copper which the acid can attack. The first action of the acid would seem to be uniformly progressive in *all* directions where there is copper to be eaten away, until the work of removing particles of copper causes the first acid to become spent and its place must be taken by a new or stronger mordant. Then it is that a differential action starts and the effects produced seem to indicate a radial progression of acid circulation from a point central to the enamel-free square. On this supposition the acid has farther to travel when circulating diagonally of the square than when advancing to "side action" attacks in lines parallel to the borders of the

TABLE No. V.—Showing the different interrelated factors of lens aperture, camera extension, screen opening and screen distance.

The different factors are			Screen distance. c .1"	Screen opening.* a .005"	Camera extension. b 20"	Lens aperture d 1"
The symbols are.....						
The assumed values are.....						
No.	Unknown factors.	Formule.	NUMERICAL SOLUTIONS.			
1	Screen distance (c)	$c = ab \div d$	.1" =	.005" ×	20" ÷	1"
2	Screen opening (a)	$a = cd \div b$	.....	.005" =	.1" × 1" ÷ 20"	1"
3	Camera extension (b)	$b = cd \div a$	.....	.....	20" =	.1" × 1" ÷ .005"
4	Lens aperture (d)	$d = ab \div c$	.....	.005" ×	20" ÷ .1"	1"

The screen distance is also known as "separation"; screen opening as "screen transparency"; camera extension as "extension"; and lens aperture as "stop opening," "diaphragm aperture," "stop," and "diaphragm"; also, sometimes called "lens opening."

In all of these factors the measurements are to be in inches.

The formulae are usually written (1) $\frac{ab}{d}$ which means the same as $a \times b \div d$.

*These values are always one-half of the screen pitch. For a 100-line screen it is $\frac{1}{200}$ " = $\frac{1}{200}$ ", and the decimal equivalent of this is .005".

on the sensitive plate, conforming to the shape of the diaphragm opening, on increasing in size will reach a point in the vicinity of the three-quarter whites, where four opaque dots will meet and form a "crescent" shaped transparent dot between them. In intensifying, the tendency is to fill up the "horns" of a pair of crescents and produce a square transparent high-light dot. If the square form is not approached by intensification, then the "cutting" will produce it by removing the curving portion of the opaque areas which project into the transparent squares.

The transformation of round stop images into square opaque negative dots, even before the three-quarter white region is reached is somewhat mystifying, just as the production of a truly round etched depression on the copper produced from a square enamel clear area is a seeming anomaly. The negative phenomenon occurs as soon as intensification and cutting are made use of, so an explanation is ventured which must be applied to the negative phenomenon by inference from the assumed causes that are thought to govern the acid action on the copper.

enamel standing unattacked above the molecular fray taking place beneath the projecting "enamel shell."

The acid proceeding along the longer course to its attack will not reach the copper as quickly as that which needs to travel a shorter distance, hence as the attack is made the spent acid must be replaced by that which is unspent, and an exchange in position must be made. This change can be made in a shorter time the less distant such point of exchange is located from the center of the square. Hence, if this assumption is correct, the shorter distances assist in producing more rapid acting transference and a greater removal of copper, until an equilibrium is reached, when all the points of attack are radially the same distance from the center when the action proceeds uniformly and a truly circular depression is etched. It also seems likely that this explanation will, in a modified sense, apply to the reason for the formation of the curved depression produced in a vertical plane—the depth—as shown at the left-hand side of Fig. 55, on page 60, of the October INLAND PRINTER. There are

certain phases of the negative action which the "explanation does not explain," but if it will be sufficient to lead others to form their own conception of the cause and its effects, it will have served its intended purpose.

The tests, exposures and etchings made for this number will be analyzed in detail in a future issue, when enlargements of the various tonalities

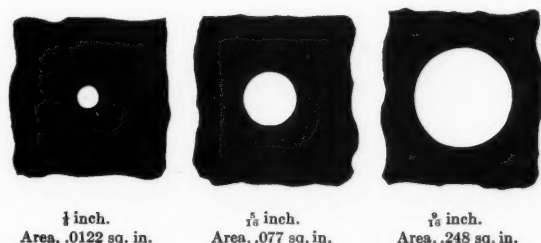


FIG. 66.—Showing three round stops used for Fig. 58.

arranged so as to facilitate comparative study will also be given.

The relation of aperture dimension to screen distance is expressed in the following manner: The size of the screen opening (a) is to the distance the screen lines are removed from the face of the sensitive plate (c) as the diaphragm opening (d) is to the distance from the stop to the face of the sensitive plate (b). In short, $c:a::b:d$. Substituting numerical values, $1-10'' : 1-200'' :: 20'' : d$ or $d = a \times b \div c = .005'' \times 20'' \div .1'' = 1''$ as the size of the lens opening or diaphragm aperture. Summarizing the formulæ for all of the factors, there is found the following: If one has the screen set at a certain distance from the ground glass and has the camera extended a given number of inches to accommodate a specific reduction in size of the copy and desires to know what size of diaphragm opening to use, he proceeds as already pointed out, by multiplying the camera extension by the size of the transparent portion of the screen (easily found by dividing the screen pitch by 2; see Table No. G on pages 384 and 385 of the June INLAND PRINTER, or Table No. W) and dividing this product by the screen distance or separation—all dimensions in inches—and the quotient will be the size of the stop opening. As a second supposition, imagine that the operator knows the size of stop, the separation and the screen opening, how is he to determine the proper camera extension to cooperate harmoniously with these conditions? The solution is found by multiplying the screen separation by the stop size, and dividing by the screen opening, thus $c \times d \div a = b$. The third supposition premises the photographer to know the size of stop, camera extension and screen separation, but he does not know the screen opening which will best serve in conjunction with

the other conditions. How shall he proceed to ascertain the missing value? He again multiplies the screen separation by the diaphragm opening and divides by the camera extension, thus: $c \times d \div b = a$. A fourth and last assumption implies the processman to know the size of stop, camera extension and screen opening, but he does not know how far away to move the screen. What procedure will enlighten him? Multiplying the screen opening by the camera extension and dividing by the stop size will give the desired information; thus, $a \times b \div d = c$.

These factors are brought together in Table No. V, and a list of screen openings for various lines per inch is given in Table No. W.

The formulæ used in Table No. V give what is known as the "Normal" screen distance that will produce an optical dot with the greatest intensity at its center, which is graded from this point, radially, in all directions.

Reverting to the multi-aperture stop, it should be stated again that the dimensional distance between the centers of the openings is arbitrarily the same as the sides of the largest square diaphragm aperture used. The different phases of multi-aperture stops has received extended notice at the hands of several investigators, among whom are Messrs. Turati and Ray.

The Turati reports date from 1897, and the Ray article on "The Theory of the Half-tone

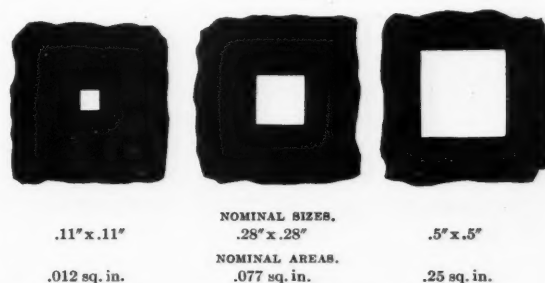


FIG. 67.—Showing three square stops used for Fig. 59 in the camera in the position shown. Also used for Figs. 61, 62, 63 and 64.

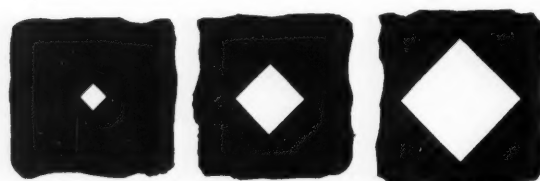
Dot," appeared in 1898. Both reports appeared in that pioneer of process technology, *Penrose's Year Book*, under the assiduous care of its editor, Mr. William Gamble.

Turati preceded the *Year Book* report by an article in *Process Work* for September, 1896, in which he pointed out the principles involved in "finder stops" having a plurality of holes and their use in connection with screen distances.

Mr. Ray, in his 1898 article, when referring to the joining up of the opaque negative dots of the high lights, says:

"We know that the dot is an image of the lens aperture. This image is not sharp (which after

all need not be an evil), but it is absolutely free from distortion. We shall now try to make use of this fact in half-tone practice. First of all take the case where the dots do not easily join up. Extension of the corners of the square stop is the first remedy that suggests itself. This will give images, with extended corners, and thus increase the chances of joining up. But it must be borne in mind that such extension alters the dimensions of the stop, and upsets the screen adjustment. This of course does not matter in the case of artificial gradation, but it may matter in single-stop exposures. A better way is to bore two or more tiny extra holes in one of the diaphragms."



.11" x .11"	NOMINAL SIZES. .28" x .28"	.5" x .5"
.012 sq. in.	NOMINAL AREAS. .077 sq. in.	.25 sq. in.

FIG. 68.—Showing three square stops used for Fig. 60 in the same position as shown.

In reference to the now almost universal custom of using a plurality of exposures, he anticipates the white paper "flash" and succeeding exposures in the following language:

"At Turati's distance the dots overlap a little. Each dot covers a third of its neighbor. If we want to get rid of this overlapping we must place the screen at half of this distance, that is to say, at the normal (Penrose's) distance. This need not call for calculation of any kind. All that is necessary is to use a finder, the distance of whose two apertures is twice the diagonal of the stop intended to be used. Thus if the diagonal of the stop is half an inch, bore the finder holes an inch apart."

He also explains the transformation of square image dots into round ones of the negative by a footnote, as follows:

"The apparent rounding off of the angles of a square stop may at first sight seem to refute the statement made above. We shall, therefore, investigate the matter and satisfy ourselves that the rounding off is merely owing to want of sharpness in the image, and not to any defect in its rectilinearity. It results from the fact that the screen hole, instead of being a point, has a perceptible size. Every point in the lens aperture throws a projection of the screen hole on the sensitive plate; so that the image of said point, instead of being a point, is an image of the screen

hole. The resulting image of the lens aperture is the aggregate of these screen-hole projections." He says the "screen-hole images tend to round off the corners of the square stop image, and at the same time their centers exactly maintain the square shape. The figure constituted by the centers of the screen-hole projections is the real image, and the only portion to be taken into account in calculations relating to the pinhole image proper as considered apart from its penumbra."

In this 1898 article he also predicates the use of multiple aperture stops having openings of various sizes so as to combine in one stop the effects of a plurality of separate stops having changes in size of opening. His deductions, according to the statement made in the following words, show the relation between round and square stops as disclosed by the researches made up to that time. "All that has been said of the square stop will apply also to a circular stop, if the diameter of the circle is equal to the diagonal of the square."

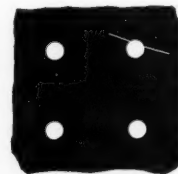
In referring to the compound or multi-aperture stop, he says: "All these perforations are to be made within the area of the full aperture of the lens, and care must be taken to select the principal stop of such a size as to allow of this."

"It is not difficult to prepare a diaphragm of this kind to suit the normal distance. In this case the distance of coalescence will be twice the diagonal of the largest stop. Consequently, only a small number of holes can be bored, and the diaphragm will be proportionately less powerful. But this diaphragm ought to give somewhat clearer results."

"No special finders of any kind are needed for these diaphragms, as they adjust themselves. The projections coalesce only at the proper distance, and the manner of adjustment is very much like ordinary focusing."

"The gradation obtained by the use of these compound stops is very powerful. So much so, that the operator armed with a stop of this kind may fairly consider himself independent of the screen spacing. Still it is well to remember that a 1:1 screen will give the best results in this case also."

"These diaphragms will eventually settle the question of 'the all-round screen.' There need be only one screen, and that the 1:1. Particular cases can be easily met by cutting the diaphragms to suit them."



.5" x .5" centers.
Holes = .111" diameter
and .0097 sq. in. area
each.

FIG. 69.—Showing small sized holes of multiple aperture stop used for Fig. 61 in addition to the square stops used in Fig. 59 and alone for Fig. 65.

The formulæ given, respecting the changes of camera adjustments, etc., demand a theoretical change of screen distance with each change of stop dimensions, camera extension and screen remaining the same. Then for the $\frac{1}{8}$ " stop used with a camera extension of 33 inches and a 150-line screen opening of .00333 inch, the screen distance would be, using formula 1 of Table No. V, $c = ab \div d$ wherein $a = .00333$ inch, $b = 33$ inches and $d = \frac{1}{8}$ inch (.125"); substituting the values for the symbols, the formula stands $.00333" \times 33" \div .125" = .1099 \div .125 = .879$ inch, which, if the thick side of a standard screen was used, would make a distance between the faces of the screen and sensitive plate .879 inch, less .1143 inch, or .7647 inch (about 25-32 inch). The thin side of such a screen is .059 inch in thickness, making the whole screen .1737 inch thick. This is the mean

The basis of comparison is one of equivalent areas. The 1-8, 5-16 and 9-16 inch stops mentioned have round apertures and the nearest areas among the square stops have been used.

The seeming discrepancy between the different values for similar conditions arises from the fact that the stop openings are not the same in two cases. For instance, the calculations for the smallest stop used, $\frac{1}{8}$ inch, show an equivalent square stop of $.111" \times .111"$, and the smallest tabulated stop on the Penrose basis mentioned, is a No. 11 (.205" — .205") about twice the linear dimension and four times the area.

Zinc etchings have been made showing the actual stop sizes used, so as to give all the conditions under which the tests were made.

Even though there seems to be so large a latitude, yet obviously there must be a standard of

TABLE No. W.—Showing the screen openings, or the width of the transparent portion of screens at various lines per inch.

DATA.	LINES PER INCH.											
	50	65	85	100	110	120	133	150	175	200	250	300
Screen pitch, decimals*	.0200"	.01538"	.01176"	.01000"	.00910"	.00833"	.00752"	.00666"	.00571"	.00500"	.00400"	.00333"
Screen opening	.0100"	.00769"	.00588"	.00500"	.00455"	.00416"	.00376"	.00333"	.00286"	.00250"	.00200"	.00166"
Screen pitch fractions	$\frac{1}{50}$ "	$\frac{1}{65}$ "	$\frac{1}{85}$ "	$\frac{1}{100}$ "	$\frac{1}{110}$ "	$\frac{1}{120}$ "	$\frac{1}{133}$ "	$\frac{1}{150}$ "	$\frac{1}{175}$ "	$\frac{1}{200}$ "	$\frac{1}{250}$ "	$\frac{1}{300}$ "

*The decimal equivalent is found by dividing number representing the lines per inch into unity or 1.

of measurements made at each corner. The maximum was .179 inch and the minimum .1646 inch on a 11.5 by 14.5-inch screen. Intermediate measurements were .1762 and .1750 inch. For the 5-16 inch stop the separation would work out to, using the same formula and substituting 5-16 inch for $\frac{1}{8}$ inch (.3125 for .125), $.00333" \times 33" \div .3125 = .352$ inch. In the case of the 9-16 inch stop the screen distance would need to be $.00333" \times 33" \div .5625$ (9-16 inch) = .195 inch.

In the tests shown, the screen separation was left at the same distance, .3018 inch actual, for all the stop changes, not to controvert the theory involved, but to show the latitude that there is in actual practice. On the Penrose basis, using a 150-line screen, the separation under a camera extension of 33 inches and a stop, No. 7, the nearest to the 9-16 inch one used in these tests ($.46" \times .46"$) works out at 4-32 inch between faces and 7-32 inch (approx. .22") between the screen lines and the sensitive plate. The middle-sized stop comes, with a No. 10 opening (.25 \times .25) to 10-32 inch, which, added to 3-32 inch, the allowance for half screen thickness, makes 13-32 inch as the actual screen separation (approx. .41"). The shadow stop, No. 11 (.205 \times .205) demands a nominal separation of 27-64 inch from face to face, and adding the allowance of 3-32 inch brings the actual separation to 33-64 inch (approx. .5156").

practice which will take the mean of any set of conditions and make this very latitude more effective than if the selection of stops be left purely to "chance" or trial and error methods.

Figures 58 to 65 show the results with a reduction of copy from 3.75 to 3.25 inch; a camera extension of 33 inches, screen distance of .3018 inch, copy 40 inches from diaphragm, 12.5 ampere enclosed arc lamp 23 inches from copy, under plural exposures; 1 minute for the "flash" on white paper, 7 minutes straight and 1.75 minutes for the high lights.

Fig. 58 shows the result produced with round diaphragms of 1-8, 5-16 and 9-16 inch diameters.

Fig. 59 illustrates the effect when square openings of equivalent area placed 45° to the screen lines are used.

Fig. 60 shows what change takes place when the square stops are set parallel to the screen lines.

Fig. 61 shows the same conditions as Fig. 59, with a high-light "flash" on white paper of 1 second with the four-aperture stop, in addition to the previous exposures.

Fig. 62 discloses the shadow "flashing" effect only, at the same exposure and conditions of Fig. 59.

Fig. 63 shows what is produced by the straight exposure and middle-sized square stop of Fig. 59 alone.

Fig. 64 shows similar conditions to Fig. 63, with the largest square top substituted and used alone.

Fig. 65 illustrates a "freak" effect by using the four-aperture stop only for 1.75 minutes' exposure at the same separation as used for all the other figures.

Figures 66 to 69 inclusive show the actual sizes and shapes of the stops used.

The results are presented just as produced, without special comment, for the reason that their characteristics must be further studied and analyzed. To this end three tonal positions have been marked at "H" for the high lights, "M" for the middle tones and "S" for the shadows.

It has been the impression of many workers that the leeway found in actual practice is greater than is generally supposed, and the results seem to substantiate it; but, as stated, it is of the greatest importance to work around the middle position of even a large leeway, because if the efforts are put forth under conditions that approach the critical, the chances for instability and lack of uniformity are increased.

The use of the "shadow flash," if not done carefully, will produce too large a starting dot which, by the time the "straight" exposure is given, will have grown to a size that will lose color in the shadows. This will be made worse in the etching, because the etcher can not reduce the size of white dots, which are already too large, but must, if a flat etching is the procedure, etch far enough to carry the "whites" to their proper size, and by this time the shadows are invaded too far by the further enlargement of the white dots. Figures 58, 59, 60 and 61 show this effect. The contrast is gone and brilliancy is sacrificed. Staging or painting out these shadows after a printing depth of etch is secured would modify the results so as to hold more "color," but even with this procedure the color can not be held if the white dots in this tonal region are too large, for a *printing depth* must be secured before they can be painted or stopped with asphaltum varnish; hence the desirability of keeping within and near the middle ground of any conditions encountered. Theory thus becomes the guidepost to localize this position. The leeway referred to exists more in the region covered by the grays of the "straight" exposure than at either end of the tonal scale, and for this reason greater care must be used in the treatment accorded these tone values.

(To be continued.)

THE cost of resetting a single job in an endeavor to produce "something different" will pay for a copy of "Cards and Tickets, No. 2." It will be sent by The Inland Printer Company on receipt of the price — 25 cents.

IDEAS ON SPELLING.

President Roosevelt in a letter to Public Printer Stillings, made public on September 1, states that the alleged reforms in spelling authorized by him in the public documents will not be made permanent unless they meet with popular approval. The President's letter is as follows:

Hon. Charles A. Stillings, Public Printer, Washington, D. C.—My Dear Mr. Stillings: I enclose herewith copies of certain circulars of the simplified spelling board, which can be obtained free from the board at No. 1 Madison avenue, New York city. Please hereafter direct that in all Government publications of the executive departments the three hundred words enumerated in Circular No. 5 shall be spelled as therein set forth. If any one asks the reason for the action, refer him to Circulars 3, 4 and 6, as issued by the simplified spelling board.

Most of the criticism of the proposed step is evidently made in entire ignorance of the very moderate and common-sense views as to the purposes to be achieved, which views are so excellently set forth in the circulars to which I have referred.

There is not the slightest intention to do anything revolutionary or initiate any far-reaching policy. The purpose simply is for the Government, instead of lagging behind popular sentiment, to advance abreast of it and at the same time abreast of the views of the ablest and most practical educators of our time as well as of the most profound scholars—men of the stamp of Professor Lounsbury and Professor Skeat.

If the slight changes in the spelling of the 300 words proposed wholly or partially meet popular approval, then the changes will become permanent without any reference to what public officials or individual private citizens may feel; if they do not ultimately meet with popular approval they will be dropped, and that is all there is about it.

They represent nothing in the world but a very slight extension of the unconscious movement which has made agricultural implement makers and farmers write "plow" instead of "plough," which has made most Americans write "honor" without the somewhat superfluous "u," and which is even now making people write "program" without the "me," just as all people who speak English now write "bat," "set," "dim," "sum" and "fish," instead of the Elizabethan "batte," "sette," "dimme," "summe" and "fyshe"; which makes us write "public," "almanac," "era," "fantasy" and "wagon," instead of "publick," "almanack," "aera," "phantasy" and "waggon" of our great-grandfathers.

It is not an attack on the language of Shakespeare and Milton, because it is in some instances a going back to the forms they used, and in others merely the extension of changes which, as regards other words, have taken place since their time.

It is not an attempt to do anything far-reaching or sudden or violent, or, indeed, anything very great at all. It is merely an attempt to cast what slight weight can properly be cast on the side of the popular forces which are endeavoring to make our spelling a little less foolish and fantastic.

Sincerely yours,

THEODORE ROOSEVELT.

The *Chicago Record* states that Mr. Edward B. Shallow, acting superintendent of schools, New York city, "has figured it out that New York city could gain \$120,000,000 in eight years by adopting simple spelling in the schools. His argument is that spelling as taught at present consumes two years of the time spent by every pupil in the schools. This, he says, is wasted, and might be done away with if the reform were adopted. It costs the city \$42.44 to keep a child in school a year, or \$84.88 for the two years which Mr. Shallow thinks might be dropped. With about five hundred thousand pupils in attendance, the saving in eight years would be \$42,000,000. If the children should spend this time in earning money, putting the average wage at \$3 a week, they would earn \$78,000,000. Adding these totals, Mr. Shallow shows how the reform would net \$120,000,000 in eight years."

It is regrettable that Mr. Shallow neglected to furnish the reporter with a table of percentages showing the savings to be effected by spelling reform in its various stages of advancement. We are left in doubt as to the basis on which Mr. Shallow makes his figures—on the changes ordered by the President or on the style established by Mr. Josh Billings.

The *Chicago Dial* gives as its leading article on September 1, the following under the heading "The Edict of Oyster Bay":

The amusing antics of the spelling reformers have sporadically occupied the attention of the public for a good many years, but there has been no

particular reason to take them seriously. They were displayed by a coterie of zealots, and although they found an occasional imitator whose defection from the cause of good taste was a matter for regret, it was fairly evident that the walls of conservatism had not suffered a serious breach. But Mr. Carnegie's mischievous subsidy of the movement considerably changed the situation, since money will gain adherents for the most pernicious sort of propaganda, and now that the President of the United States has given his official sanction to the assault upon orthography, it is time to sit up and take notice. Certainly, no one who resents this ill-considered meddling—this attempted use of a monkey-wrench upon the delicate mechanism of a watch—can be justified in holding his peace.

It is unfortunate that money should be put to such uses as this; it is also unfortunate that the word of an individual, because he happens to hold exalted public office, should for that reason alone (since no other is in this case thinkable) exert a widespread influence. But these facts, however unfortunate, must be reckoned with, and we apprehend no little harm from the recent edict of Oyster Bay. The mere fact that the President's messages will hereafter be couched in mutilated English does not in itself count for much, for frequent and voluminous as those messages are, they will be chiefly circulated through the agency of newspapers that will spell them in orthodox fashion. Nor do we anticipate any headlong rush on the part of publishers to adopt the new spellings, for to do so would rather seriously jeopardize their practical interests. A few—a very few—among respectable periodicals have for several years been printing such weird symbols as "thru" and "program" and "catalog," but they have not been flattered by imitation, and have only succeeded in making themselves rather ridiculous.

The chief practical menace of this new official pronouncement is directed toward our public school systems. These are often under the control of men who are only too prone to favor any change that is tagged as a reform, and who are only too often incapable of understanding that this particular "reform" has any other aspect than that of a time-saver. The mischief that could be done by a city board of school trustees, or even by a single school superintendent, is enormous, and we counsel the friends of English undefiled to be everywhere watchful on behalf of their children, lest these be made the innocent victims of a policy of false educational economy. The impetus given by the recent presidential ukase to this demoralizing movement will be at once felt at many points, and some of them will be those points of least resistance that in any such case yield to comparatively slight pressure. Now is the time for defenders of standard English to be everywhere on the alert, for, lacking due vigilance, some of their strategic positions will surely be lost by default.

There is little use in presenting again the old array of arguments for and against spelling reform. The only plea that is or can be urged in its behalf is the narrow utilitarian plea of an economy of time—for children learning the use of their mother-tongue and for foreigners making their acquaintance with English. There are so many causes of waste in our elementary education that this particular economy is suggestive of saving at the spigot while the bung-hole remains wide open. Besides, the economy is largely illusory. A child learns spelling either by visualization of the word-symbol as a whole, or by an arbitrary memorizing of the literal series. He does not learn to spell by the application of phonetic rules. We have in mind a high-school girl who the other day was asked to write the sentence: "My uncle sprained his ankle." She wrote it as follows: "My unckel sprained his ankle." She was the perfect type of the constitutionally bad speller, and the most logical system of orthography imaginable would not help her case.

Having made the most of their plea for time-saving, the spelling reformers devote the rest of their energy to a series of disingenuous attempts to weaken the considerations urged against their hobby. For example, they discover that some erratic writer of the past occasionally used a certain spelling which happens to fit in with their notions, and present this sporadic instance as a sufficient warrant for our setting established custom at defiance. Or they parade a few stock words, such as "island" and "rhyme," which happen to be misleading as regards their origin, and then triumphantly declare the entire argument from etymology to be overthrown. To such childish tactics are the reformers reduced in their effort to make a display of logic, and to make the worse appear the better reason.

But argument upon any subject is futile unless based upon some sort of agreement concerning the meaning of terms and the desirability of ideals. The case against arbitrary spelling reform is emphatically a case in which a common understanding between conservatives and radicals is impossible. They do not speak the same tongue. How can a man to whom words are mere counters, having no more character than Arabic numerals, enter into the feelings of a man to whom they are æsthetic and emotional symbols, having physiognomy and life, consecrated by associations, and appealing in countless subtle and undefinable ways to faculties deeper than the logical intelligence? Let us take an example, the first that occurs to us, the words of Kent at the moment of Lear's supreme agony.

"Vex not his ghost: O, let him pass: he hates him
That would upon the rack of this tuf world
Stretch him out longer."

To the spelling reformer, our resentment at this desecration is nothing more than a display of unreasoning prejudice in behalf of an artificial convention. How much deeper the feeling really is we shall not attempt to explain, for he would not understand our language.

The particular list of three hundred "simplified spellings" which are hereafter to grace the literature that proceeds from the White House doubtless represents, in the eyes of the reformers, a very moderate step toward the realization of their dull pedantic ideal. They have enough of the wisdom of the serpent to know that the dear public must be led by degrees to take their medicine, and that the dose must be well sugared by sophistry and smooth palaver. But they make it quite evident that the bottle is capacious, and may be trusted in the future to provide longer and more nauseous draughts. Hamlet's words are clearly to the point: "Thus bad begins and worse remains behind." Since a principle is at stake, and not a few forms of special usage, the list in question need not be examined in much detail, although certain features may be worth a brief consideration.

A large proportion of the recommended spellings give the forms now generally accepted in this country. To some of these, such as "judgment," "license," "synonym," and "antitoxin," there is no serious objection. Of others, such as the words terminating in "or," "ize," and "er," it must be said that American adherence to these forms has become so general that there is little use in trying to escape them. The preterite terminations in "t" must be held objectionable, although they have a legitimate use in poetry, where they help to a more immediate consciousness of the rhyme. The termination "gram," while perfectly proper in such triasyllabic words as "epigram" and "monogram," becomes highly mischievous in "programme," for the simple reason that for most people it at once changes the word to "program," transforming a mouth-filling spondee into an insignificant trochee. As for the terminations in "log," they are utterly abominable. This miserable truncation may satisfy the ear, but to the eye, looking for the equivalent of the Greek *logos*, it is an unpardonable offence. Something similar must be said of the terminations in "gog." To sacrifice the good old English guttural in such words as "though," "thorough," and "through" is asking too much of our linguistic conscience, and we must reject the atrocious "thru" for the additional reason that it does not spell "through," even phonetically. The distinction between the vowel sounds "u" and "ou" is evident to any delicate ear, but the spelling reformers do not care much for delicate susceptibilities of any sort. Nor can we be reconciled to the suppression of the diphthong "æ" in such words as "æsthetic" and "archæology." On the other hand, the chemists are welcome to their "glycerin" and "gelatin," and they may even have their "sulfate" and "sulfur" if they will put themselves under bonds to keep the latter spelling out of literature, for we shall still insist upon writing

"A fiery Deluge, fed
With ever-burning Sulphur unconsum'd."

We must take no chances with Milton!

Let us not forget, in our zeal for progress, that England is still the mother-country of our speech, that sacred heritage which it is our solemn duty to transmit to our descendants in unimpaired richness of expressive quality. Let us remember also that to teach our children an orthography that is likely, in the slightest degree, to make difficult their access to English books, would be a grave dereliction from our duty toward them. The doctrine of the spelling reformers will never be acceptable to the cultivated English intelligence, and the attempt to ignore this fact, to create a distinctive American form of our common speech at the cost of an estrangement from the major part of our common literature, argues something dangerously close to depravity. Rather should it be our aim to do everything possible for the preservation of the threatened solidarity of intellectual interests among all the English-speaking peoples, to make concessions, even if they seem made to irrational prejudice, and to hold fast to the determination that no clique of doctrinaires shall be permitted to weaken our sense of the historical development of our language or of the unity of our literature.



ON THE GOLDEN CIRCLE, COLORADO.



Photo by H. H. Bennett, Kilbourn, Wis.

STEAMBOAT ROCK, DELLS OF THE WISCONSIN RIVER.

Engraved by Inland-Walton Engraving Co.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore, correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than one thousand words will be subject to revision.

E. W. KRACKOWIZER ON THE INQUIRY REGARDING SECOND CLASS MATTER.

To the Editor: NEW YORK, N. Y., October 11, 1906.

The report, or if you please, review, herewith submitted, of the Postal Commission's "Inquiry regarding Second-Class Mail Matter" as developed in its hearing held October 1-5, is written from the standpoint of the *general public*, from the point of view of the *reader and advertiser*; the writer being concerned primarily with the RIGHTS of the CONSUMER rather than with the PRIVILEGES of the PRODUCER, let alone the PREDICAMENT of the DEPARTMENT.

The writer has no reverence whatsoever for "benevolent" bureaucracy intent on "interpreting" and "regulating" the people's use of the mail, whether for correspondence or commerce, and no more does he respect the unenlightened selfishness of publishers, who, while insisting upon protective and pecuniary privileges for themselves, are, some of them at any rate, quite willing to have "the other" fellows barred or taxed out of existence as allegedly "illegitimate" competitors.

It follows that this report will not concern itself with the mere enumeration of facts and figures, protests and pleadings as successively presented by men officially concerned or personally interested either in the alleged abuse or in the legitimate utilization of the law as it is or should be; but, rather, the writer is determined to brush aside all pretexts and pretenses, even at the risk of stepping on the pet corns of some publishers and of rubbing all bureaucrats the wrong way of the back.

Here, for instance, is one fact that the reader would do well to stick as big a pin into as happens to be handy: from the outset a strong, not to say impatient bias, was in evidence against publishers as alleged beneficiaries of governmental subsidy and statutory privilege. So marked was this prejudiced prejudgment of the subject matter under inquiry that Vice-Chairman Overstreet at least, especially during the earlier sessions of the Commission, acted in the very spirit of his predecessor, Congressman Loud. So much so that in my judgment Mr. Overstreet would be sure of defeat in his ordinarily "safe" district if the Sunday-school editors, for instance, were to circulate among his safe and sane constituents, without any comment whatsoever, a verbatim transcript of the bullying cross-examination to which he saw fit to subject the Rev. Dr. Rowland, who represented the religious press at the hearing.

This obvious bias and unfair animus shortly became so aggressive, that numerous indignant protests were brought home to members of the Commission personally, so that Mr. Overstreet himself felt constrained to enter a disclaimer on behalf of himself and of the Commission. Nevertheless, it remains true that the Commission was hedged in personally and officially prompted from start to finish by the Third Assistant Postmaster-General and his special attorney; the latter, of all men, having been chosen secre-

tary of the commission though holding a brief *against the publishers*.

Naturally Mr. Madden's attorney had no compunctions about putting the commission officially on record in solid type as basing its inquiry on these allegedly authenticated figures and authoritative facts:

... The postal revenue has suffered by the undue expansion of this (second) class of matter as compared with other classes; the report of the Postmaster-General for the fiscal year ended June 30, 1905, showing that the cost of maintaining the entire postal service for that year was approximately \$167,000,000, and that the revenue from all sources was approximately \$153,000,000. Of all the mail matter handled for the public during that year by this costly service, second-class matter constituted approximately two-thirds, while it yielded on the other hand but \$6,186,647.54, or about one-twenty-fourth of the revenue derived from postage.

Now this is the very crux of the matter, though it is not denied that there have grown up "grave abuses" under the law as well as under its administration. Yet this very assumption for which Secretary Glassie thus made the commission stand sponsor was unanimously denied and circumstantially refuted by every man heard; while the official who was expected, had, in fact, been specifically instructed by Congress to demonstrate the correctness or worse of the Postmaster-General's figures—Second Assistant Postmaster-General Shallenbarger—though present, was excused from testifying, because, as Attorney-Secretary Glassie put it, he was "unprepared *as yet* to submit the tabulation and computations of the official weighings."

In these circumstances Mr. Overstreet's claim that there had been no prejudgment of the case will not hold water, at least in so far as he himself and his personal appointee, Secretary Glassie, as well as the respectively aggressive and dodging Third and Second Assistant Postmasters-General are concerned.

Senator Penrose was present only at the opening and closing sessions, while Senator Clay and Representative Gardner were continuously absent. Senator Carter and Judge Moony, it should in fairness be added, though at the outset evidently under the Maddenesque obsession that the postal "deficit" is attributable to the publishers' "subsidy" and under conviction that an increase of the rate of anywhere from one-half to seven cents is not only "necessary" to make the department "self-sustaining," but could be "easily" borne by the publishing interests as the alleged "beneficiaries"—despite these preconceptions Messrs. Carter and Moon ultimately seemed to recognize the force of the destructive criticism presented cumulatively by each succeeding speaker.

At any rate the questions put by these two commissioners, however misguided in several particulars, were evidently prompted by a desire to establish the actual facts.

It should also be noted—and that without circumlocution—that the tip had gone out semi-officially to "newspaper" as distinguished from "periodical" publishers, that if their editors would be "good" and advocate "reasonable" amendments to the law "calculated" to curtail its evasion by the wicked "Mail Order" journals, and selfish "Trade" press, and aggressive "Magazine" publishers—that then the rate would not be raised on newspapers, whether "Metropolitan" or "Inland" dailies or "Country" weeklies. This on the pretext that these publications are the only real, bona fide, O. K. and Kosher purveyors of "intelligence" and "literature" close to and representative of "public opinion"; while all other "periodicals" are essentially money-making fakes, "house organs" in disguise.

No one, therefore, need be surprised at the ensuing and current conspiracy of silence among New York's "great metropolitan dailies" which deliberately kept their readers in ignorance of the commission's hearings except in so far

as it seemed desirable to feature up the case under such head-lines — introducing a full abstract of the American Newspaper Publishers' Association's Brief — as these:

NEWSPAPERS NOT CAUSE
OF THE POSTAL DEFICIT.

Cheap and Doubtful Publications Responsible,
Publishers Say.

LAW IS LOOSELY CONSTRUED.

Commission Told That Thousands of Bulky
Issues Ought Not to Get Cheap
Rate.

And the "Inland" dailies followed suit, only they lacked the Machiavellian subtlety of their "Metropolitan" confreres. Not content with selfishly "plugging" their own game they went out of their way to "knock" the mail-order papers because of growing inability to compete with them as general and even as local advertising mediums. Indeed these "Inland" publishers went so far as "to go for" the "Country" weeklies' free circulation in the county of issue as an "unfair" advantage over them; and this in face of the admission that the rural free delivery system was hurting the weeklies and helping the dailies.

It was to laugh, especially in view of the alliance, offensive and defensive, of the "Mail Order" publishers with their President, Cyrus Curtis, continuously present and referendum association.

Nor were the "Magazine" men caught napping. With their President, Cyrus Curtis, continuously present and many other leading lights among the magazine publishers frequently in evidence, they nevertheless all patiently held their peace, putting forward as their representative Philadelphia's Special West Virginia Trust-Busting Graft Investigator, Glasco; who succeeded without much effort in tying up the Meddlesome Madden and the Hopeful Hubbard tight and fast into double bowknots of their own contriving; while diplomatically steering the commission into granting an adjourned hearing on the 26th of next month for the purpose of matching Shallenbarger's brand-new departmental "weighing" figures with a batch of copper-riveted nickel-plated "periodical" statistics warranted to wash without running even in hot water.

Obviously it will be a cold day when the "newspaper" publishers get away with their "periodical" colleagues, whether of the high-toned "Magazine" or of the low-down "Mail Order" variety — not to mention their confreres of the Trade, Agricultural and Religious press.

Any number of "funny" incidents might properly be mentioned. Let two suffice. For instance, the naïve attempt of Messrs. Carter and Moon to figure out a net profit of hundreds of thousands of dollars for Brother Root out of the advertising in his *Drygoods Economist*; and also the persistent insistence of Mr. Overstreet that "periodicals," because published monthly, or at worst weekly, might as well be transported by freight as by mail. In these episodes the senator and the judge intent upon showing how small a diminution of the publishers' "enormous" profits even six hundred per cent increase of the postal rate would involve, — actually and conclusively demonstrated that even the proposed "flat" 4-cent rate would in all probability put at least half of the publishers out of business with no pecuniary gain to the government whatsoever, but with great educational damage to the public at large.

In the same manner Mr. Overstreet involuntarily established not only the fact that rapidity of transportation and promptness of delivery are as essential to up-to-date weeklies and monthlies, and even to Sunday-school quarterlies as to dailies; but he also demonstrated that any

increase of postal rates, whether "flat" or on advertising matter only — including the newspaper columns and magazine pages devoted thereto — that this would only result in a corresponding increase of express rates; it being clearly shown that the government's cent-a-pound "subsidy" rate serves as a competitive pace-maker for the express companies, while Shallenbarger's sliding scale weighing scheme rate for postal transportation does not affect railroad rates a particle.

Most briefs submitted were able and convincing documents, notably the general argument presented for the National Editorial Association by Papa Herbert; Brother Boyce's shrewd résumé of the Mail Order and Country Weekly publishers' referendum; Hamilton's aggressively broad plea on behalf of the Agricultural press; Root's polished and persuasive argument for the Trade press, little and big; Myrick's trenchant and uncompromising analysis of facts and figures, which, by the way, contained the most eloquent eulogy of advertising it has yet been my privilege either to hear or to read, a veritable apotheosis of the educative value of profitable publicity; "Job Jobson" Atkinson's comprehensive review of the entire field; and finally Editor Platt's novel and convincing *reductio ad. of postoffice statistics.*

But it would be unfair not also to acknowledge the shrewd, if not altogether candid, presentation of his own case by the Third Assistant Postmaster-General. Mr. Madden is doubtless a sincere man; but he seems to be officially a meddler by nature and a bureaucratic official from choice. To his mind man was made for the Sabbath, and by the same token publishers for the "Department," not vice versa. Finding after much tribulation that his "interpretations" require constant reinterpretation and even then are easily circumvented by the foxy publishers — Mr. Madden has evidently become sick and tired of the whole self-created mess; and now, hopeless of getting order out of chaos, knowing that his successor can and therefore may reverse him absolutely and arbitrarily, he cries aloud to be relieved — not of his job, mind you, but of his self-inflicted inconsistent official burden. Accordingly Mr. Madden submitted his argument under this queer caption:

CASE OF THE POSTOFFICE DEPARTMENT AGAINST
EXISTING STATUTES IN RELATION TO THE
SECOND CLASS OF MAIL MATTER.

claiming that the law is neither automatically nor administratively capable of efficient, let alone effective or equitable execution; that neither amendment nor interpretation can make it so; that in any case quasi-judicial administrative censorship is to say the least undesirable for publishers and department alike; and that therefore the only practicable, even if not wholly satisfactory, way out of the jungle is to levy a "flat" rate say of 4 cents per pound, more or less, for all "printed" in contradistinction to "sealed" matter — thus including not only "newspapers" and "periodicals" as such, but circulars, catalogues, "house organs," booklets and even books — irrespective of what is more or less indefinitely known as circulation and subscription, whatever the purpose, pretext, form or any other of the accepted or disputed indices of "Second-class Matter" are at present or may happen to be to-morrow.

This would, of course, with one blow cut the Gordian knot of administrative red tape; and would, in my judgment, prove not only perfectly equitable to all printing and publishing interests, but necessarily would prove a great relief to the department itself, the latter being a matter of secondary importance, but not for that reason alone to be set aside. It is doubtful, however, if periodical and newspaper publishers would be willing to stand for this simple solution of the problem, even though the rate were left at a cent a pound. All of them seem blindly to fear the com-

petition of the seductive "house organ" and comprehensive catalogue as direct means of self-advertising. A series of interviews with almost a score of representative newspaper and periodical publishers has, however, developed the fact that none of them have thought, let alone figured, this matter out to the bitter end to see whether this body of "unfair" competition is not rather a creature of their own uninformed imagination. In my humble opinion this matter will bear careful and minute investigation with the chances all in favor of "free trade" in postal rates rather than "protection" by postal subsidies.

As to any "flat" rate in excess of 1 cent a pound—it is no more to be thought of than the proposed separate classification of "pure reading" matter and of space "primarily devoted to advertising." For if there is anything certain it is that any increase of the current second-class rate or any attempted "strengthening" of the present postal laws would not only arouse the bitter and united opposition of all classes of publishers, because practically ruinous to the trade, but it would inevitably awaken popular agitation against Congressional interference with the established ways and means, or if you please mean ways, of commerce and industry in their delicate economic adjustments. Any agitation along these lines would be sure to result in as great a clash of interests as would a radical revision of the tariff.

In either case political safety rests for the time being in "standing pat." And for this reason, if for no other, it seems highly improbable that the commission will feel called upon either to raise the rates or to change the law in any essential particular. But by the same token it does not seem at all improbable that the commission may be tempted into recommending the appointment of a permanent Classification Commission consisting as proposed of seven members, three appointed by the "publishing interests," three by the Postmaster-General and the seventh by these six; such commission to codify and interpret all postal laws, rules and regulations subject to the right of appeal to the Federal Courts in the agreed publisher's own district.

If one may venture yet another opinion, it would seem to be pretty nearly a cinch that whatever the Congressional Commission may recommend, Congress itself will refuse, as it has heretofore consistently refused, to change the basic statute. In such case it seems not unlikely that Mr. Madden may resign in a bureaucratic huff, thus making way for the appointment of some opportunist latitudinarian who will take ghoulish glee in promptly reversing the present Third Assistant Postmaster-General's policy of strict construction and arbitrary penalization.

I, for one, would rather trust my chances to one removable Bureaucrat than to seven immovable Autocrats. Better far a well-meaning Madden, who, in the course of events, will either get out of his own motion or be superseded, than a know-it-all commission, which, once established, is sure to become a political Old Man of the Sea.

Finally,—there is one thing at least that is absolutely certain and universally admitted: anything like a comprehensive, judicially acceptable, legally binding, mutually equitable, automatically applicable "dictionary" definition of such terms as the following:

- "Nominal Subscription Rates."
- "Bona fide Subscription List."
- "Primarily for Advertising Purposes."
- "Dissemination of Useful Information."
- "News" and "Literature," etc.

upon which the "admissibility" of a "newspaper" and of a "periodical" is statutorily based—this is humanly impossible, whether by law or by interpretation or by judgment.

E. W. KRACKOWIZER.

PRINTERS IN CONGRESS.

To the Editor: WASHINGTON, D. C., Sept. 11, 1906.

Investigation demonstrates the fact that there have been more printers in the two Houses of Congress than members of any other trade or profession except lawyers. Their occupation teaches them politics; they acquire a wide acquaintance among the people as editors, to which position they naturally climb from the composing-room; and associations make them, early in life, "men of the world." Of course it is country printers that are under consideration, for the city printer rarely rises from the case or becomes other than a cog in the great wheel.

There is something peculiarly educating in the country printer's life, and especially in things that are useful in public life. He may not know anything about false syntax, may not know the difference between cube root and Greek roots, may not know a noun from a proverb, but he knows everybody in his county at the end of his first year's apprenticeship, and everybody in his Congressional district before he graduates, and knows his politics. When, a year or so later, he assumes editorial control or establishes a paper of his own, he is invited into party councils, and from there to nomination and office is by no means a far cry.

Some of the ablest statesmen the country has ever known began life in country printing-offices, and usually all the education they ever got, except the merest rudiments, is such as they received during apprenticeship and after life as a printer. Let us look them over.

David Atwood, born at Bedford, New Hampshire, December 15, 1815, learned printing at Hamilton, New York; later edited the Madison (Wis.) *State Journal*; after holding a number of State and county offices, was elected to the Forty-first Congress from Wisconsin.

Goldsmith F. Bailey, born at Westmoreland, New Hampshire, July 17, 1823, learned printing, became the editor of his county paper, elected to the legislature, and later elected a Representative from Massachusetts in the Thirty-seventh Congress.

Richard Bartholdt was born in Germany, November 2, 1855; came to this country and learned printing; editor of the St. Louis *Tribune*; Congressman from Missouri from the Fifty-third Congress until this good day.

J. Adam Bede, of Minnesota, after learning printing became an editor, for a time was a reporter in Washington, then a United States marshal; is at present one of the Representatives from his State in Congress.

William Bigler was born at Shermansburg, Pennsylvania, December, 1813, and served an apprenticeship with his brother; established the Clearfield *Democrat*; after holding a number of offices, including governor, was elected Senator in 1855.

John A. Bingham was born at Mercer, Pennsylvania, in 1815; after serving two years of his apprenticeship studied law at Franklin College, Ohio; Congressman from Ohio in the Thirty-fourth to the Thirty-seventh Congress.

Simon Cameron learned his trade in the office of the Harrisburg *Republican*; worked in Washington, D. C., as a printer; edited the Doylestown *Democrat*; Secretary of War in 1861; Minister to Russia in 1862; Senator from Pennsylvania 1845-49, 1857-61, and 1867-77.

Jacob Miller Campbell learned his trade in the office of the Somerset (Pa.) *Whig*; was a Representative in the Forty-fifth and Forty-seventh to the Forty-ninth Congress.

Lewis D. Campbell learned his trade at Franklin, Ohio; published a Clay Whig newspaper at Hamilton, Ohio; elected to the Thirty-first, Thirty-second and Thirty-fourth Congresses.

Timothy J. Campbell, born in Ireland, learned his trade in New York city and worked on all the principal news-

papers there; a member of the Forty-ninth, Fiftieth, Fifty-second and Fifty-third Congresses.

Frank J. Cannon, of Utah, was a printer and newspaper writer; elected a Delegate to Congress in 1894 and served as Senator from 1896 to 1899.

David Chambers learned his trade at Allentown, Pennsylvania; later established a newspaper at Zanesville, Ohio, and was elected State printer; represented Ohio in the Seventeenth Congress.

Reader Wright Clarke served his apprenticeship at Bethel, Ohio; was a Representative from his State in the Thirty-ninth and Fortieth Congresses.

Charles F. Cochran, of Missouri, was a practical printer and newspaper man; was foreman and afterward editor of the *Atchison* (Kan.) *Patriot*; later edited the *St. Joseph* (Mo.) *Gazette*; always kept up his membership in the Typographical Union; represented the St. Joe district in the Fifty-fifth to the Fifty-eighth Congress.

Martin F. Conway learned printing in Baltimore and joined the Typographical Union; moved to Kansas and, after holding a number of offices, was elected a Representative to the Thirty-seventh Congress.

George C. Crowther became an apprentice when he was ten years old; worked as a printer until the war, when he became a soldier; resumed printing, later establishing a paper in Kansas; afterward removed to St. Joseph, Missouri, and was elected to the Fifty-fourth Congress.

Amos J. Cummings was apprenticed when twelve years old; afterward worked in twenty-seven States of the Union; filled a number of editorial positions on newspapers in New York city; retained his membership in "Big 6" (New York) union until his death; was a Representative from New York in the Fiftieth to the Fifty-seventh Congress.

William S. Damrell learned his trade in Portsmouth, New Hampshire; afterward proprietor of a large printing-office in Boston; was a Representative from Massachusetts in the Thirty-fourth and Thirty-fifth Congresses.

Jacob H. Ela learned printing at Rochester, New Hampshire; held several offices; elected Representative to the Fortieth and Forty-first Congresses from New Hampshire.

John M. Farquhar, of Scotch birth, was for thirty-three years printer, editor, or publisher; was president of the

National Typographical Union, 1860-61; represented the Buffalo (N. Y.) district in the Forty-ninth, Fiftieth and Fifty-first Congresses.

Benjamin Franklin — but who does not know the history of Benjamin Franklin? He was a delegate to the Continental Congress in 1775-76.

John R. French learned the trade at Gilmanton, New Hampshire; afterward edited papers at Concord, New Hampshire; Biddeford, Maine; Cleveland, Ohio, and elsewhere; elected a Representative from North Carolina in the Fortieth Congress; afterward editor of the *Boise City* (Idaho) *Sun*.

Henry Frick learned his trade in Philadelphia; later edited a paper at Milton, Pennsylvania; elected a member of the Twenty-eighth Congress.

Jacob H. Galling, "printer in early life," being a delegate to the National Typographical Union in 1858; studied medicine and became a famous physician; was a Representative from New Hampshire in the Forty-ninth and Fiftieth Congresses and has been a Senator since 1891.

Carter Glass served his apprenticeship in Lynchburg, Virginia, and later was reporter and editor, afterward owning a number of papers. He was a member of the Fifty-seventh and Fifty-eighth Congresses from Virginia.

Adam J. Glossbrenner learned his trade in Hagerstown, Maryland; became the publisher of the *Hamilton* (Ohio) *Western Telegraph*; later published the *York* (Pa.) *Gazette*;

Representative from Pennsylvania in the Thirty-ninth and Fortieth Congresses.

Horace Greeley served his apprenticeship at Poultney, Vermont; worked as a journeyman at Erie, Pennsylvania, and afterward in New York city, where he spent the remainder of his life; first president of New York Typographical Union; established several papers; founded the *New York Tribune*; Representative in Congress 1847-48; candidate for President of the United States in 1872.

Salma Hale became a printer at Alstead, New Hampshire, and later edited the *Walpole Political Observatory*; elected to the Fifteenth Congress, declining a reelection.

Hannibal Hamlin served a year as an apprentice at Paris, Maine; was a Representative from Maine in the Twenty-eighth and Twenty-ninth Congresses; Senator

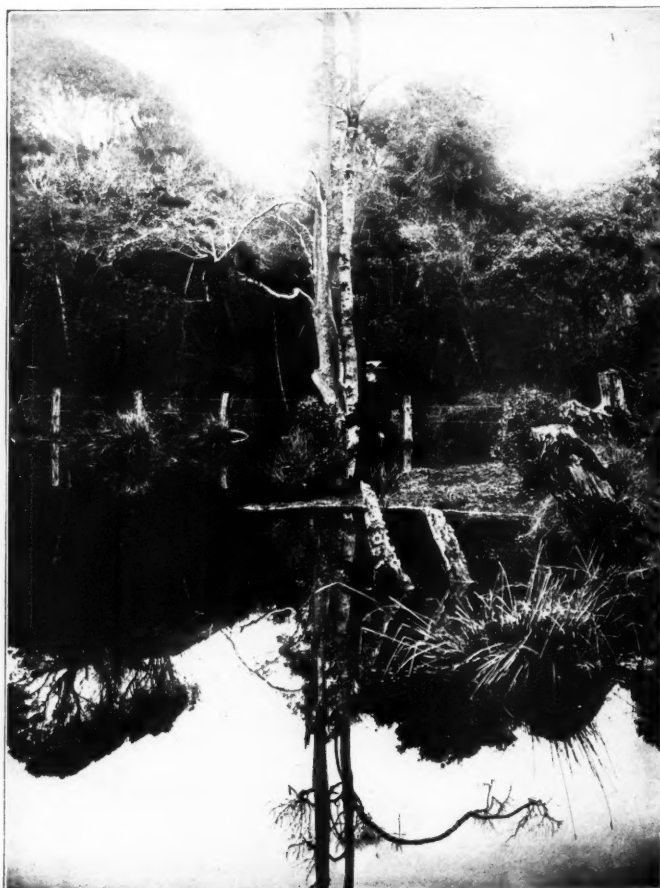


Photo by Count I. F. S. Von Rome.

REFLECTION AT "OTTAWAY'S DAM," PORT MOLYNEUX, NEW ZEALAND.

from 1848 to 1857, and, after a term as governor, until 1861, when he became vice-president.

Henry Clay Hansbrough learned the trade in Illinois; engaged in journalism in California, Wisconsin, and Dakota Territory; served one term as Representative from North Dakota and as Senator from 1891 until the present time.

John B. Hay learned the art of printing at Belleville, Illinois; afterward studied law and served as State attorney for eight years; elected to the Forty-first and Forty-second Congresses.

Martin A. Haynes served his apprenticeship at Manchester, New Hampshire; after serving as a soldier in the war of 1861-65 he established the *Lake Village* (N. H.) *Times*; elected to the Forty-eighth and Forty-ninth Congresses.

William E. Haynes was "a printer in early life," afterward becoming a merchant; he was elected to the Fifty-first and Fifty-second Congresses.

Anson Herrick served his apprenticeship at Lewiston, Maine, later establishing the *Wiscasset Citizen*; afterward established the *New York Atlas*, which he published until his death; he was a Representative from New York in the Thirty-eighth Congress.

David P. Holloway learned the trade in Cincinnati and worked for four years on the *Gazette*; later established the *Richmond* (Ind.) *Palladium*; he served as Representative in the Thirty-fourth Congress; was Commissioner of Patents, 1861-65.

James N. Kehoe served his apprenticeship at Maysville, Kentucky, and worked for several years at the trade; studied law and held several different offices; elected to the Fifty-seventh, Fifty-eighth and Fifty-ninth Congresses.

Chauncey L. Knapp's apprenticeship was served at Berlin, Vermont, and for years he was engaged in newspaper work; removed to Massachusetts and was elected a Representative from that State in the Thirty-fourth and Thirty-fifth Congresses.

Joseph J. Little, born in England, learned the trade at Morris, New York, entering a New York city book office to complete it; later established a business of his own; he was elected to the Fifty-second Congress.

Edward J. Livernash, of California, began printing when fifteen years old, and at sixteen founded a county newspaper; studied law; has been on the editorial force of the *San Francisco Examiner* for several years; he was elected to the Fifty-eighth Congress.

Allan L. McDermott, of New Jersey, learned printing and worked at it in many States; became a lawyer and a capitalist; he was elected to the Fifty-sixth to Fifty-ninth Congresses.

Alexander McDowell served his apprenticeship at Franklin, Pennsylvania; later became a banker; was elected to the Fifty-third Congress and has since served as clerk of the House of Representatives.

David Meekison, of Scotch birth, learned the trade at Napoleon, Ohio; studied law, and later established the Meekison Bank; he was elected to the Fifty-fifth and Fifty-sixth Congresses.

David B. Mellish served an apprenticeship at Worcester, Massachusetts, and afterward was a proofreader in New York city, then a reporter on the *New York Tribune*. After holding a number of political offices he was elected to the Fifty-third Congress.

Ely Moore learned the trade in New Jersey and afterward edited a labor paper in New York city. He was a Representative from New York in the Twenty-fourth and Twenty-fifth Congresses.

Orren C. Moore served his apprenticeship in New

Hampshire; established the *Nashua Daily Telegraph* in 1869; was elected to the Fifty-first Congress.

Victor Murdock learned the trade on his father's paper, the *Wichita* (Kan.) *Eagle*; later a reporter at Wichita and in Chicago; then managing editor of the *Eagle*; Representative in the Fifty-eighth and Fifty-ninth Congresses.

John Nichols served an apprenticeship of six years at Raleigh, North Carolina; for a number of years engaged in the book and job printing business and newspaper publishing; held several important positions before and after his service in the Fiftieth Congress.

Matthias H. Nichols learned the trade at Sharpstown, New Jersey; removed to Ohio, studied law, and was elected prosecuting attorney; elected to the Thirty-third, Thirty-fourth and Thirty-fifth Congresses.

John Norvell became a printer in Philadelphia; removed to Michigan; postmaster of Detroit; Senator from 1837 to 1841.

James O'Donnell learned the trade in Michigan; served in the war of 1861-65; held several offices; established the *Jackson* (Mich.) *Daily Citizen*; was elected to the Forty-ninth, Fiftieth, Fifty-first and Fifty-second Congresses.

Frank W. Palmer served an apprenticeship in Indiana; became editor of the *Dubuque* (Iowa) *Daily Times*; elected State printer; edited the *Iowa State Register*; elected to the Forty-first and Forty-second Congresses from Iowa; removed to Chicago and became editor of the *Inter Ocean*; postmaster of Chicago; public printer at Washington from 1889 to 1894 and from 1897 to 1905.

Thomas M. Patterson, born in Ireland, learned the trade at Crawfordsville, Indiana; removed to Colorado; was the last Delegate and first Representative in Congress from Colorado, from which State he is now a Senator; is the publisher of the *Denver Rocky Mountain News* and the *Evening Times*.

Ebenezer J. Penniman served his apprenticeship in the State of New York; afterward removed to Michigan, whence he was elected as a Representative in the Thirty-second Congress.

Preston B. Plumb learned printing in Ohio and aided in establishing the *Xenia News*; removed to Kansas and established the *Emporia News*; held several offices; served as a Senator from 1877 to 1891.

John H. Prentiss served an apprenticeship at Worcester, Massachusetts; published the *Freeman's Journal* at Cooperstown, New York; elected to the Twenty-fifth and Twenty-sixth Congresses.

William P. Price learned his trade in South Carolina; had editorial charge of a newspaper; removed to Georgia and was a Representative in the Forty-first and Forty-second Congresses.

Jeter C. Pritchard served his apprenticeship in the office of the *Jonesboro* (N. C.) *Tribune-Herald*; joint editor and owner of the *Roan Mountain Republican*; after filling several offices was elected Senator in 1894, serving until 1903.

James F. Randolph learned his trade in New Jersey; edited the *Brunswick Freedonian*; served in the Twentieth, Twenty-first and Twenty-second Congresses.

John Ritter learned printing at Exeter, Pennsylvania; was a Representative in the Twenty-eighth and Twenty-ninth Congresses.

Ellis H. Roberts became a printer at Utica, New York; later editor of the *Utica Morning Herald*; served as a Representative in the Forty-second and Forty-third Congresses.

James S. Robinson learned his trade at Mansfield, Ohio; established the *Kenton Republican*; after holding a num-

ber of offices, civil and military, he was elected to the Forty-seventh and Forty-eighth Congresses.

Thomas J. Rogers, born in Ireland, learned printing in Pennsylvania and became an editor; he served as a Representative in the Fifteenth to the Eighteenth Congress.

William F. Rogers served his apprenticeship at Easton, Pennsylvania; later was foreman of the Buffalo (N. Y.) *Courier*; served as a soldier during the rebellion; held various political offices; was elected to the Forty-eighth Congress.

Edmund G. Ross learned his trade at Ashland, Ohio; removed to Kansas and became editor of the Lawrence (Kan.) *Tribune*; was a Senator from 1866 to 1871; afterward was Territorial Governor of New Mexico, and eventually returned to the printing business.

Benjamin E. Russell learned printing at Bainbridge, Georgia, and became editor of the Bainbridge *Democrat*; after holding other offices, was elected to the Fifty-third and Fifty-fourth Congresses, and later again was the editor of the same paper.

Aaron A. Sargent became a printer at Newburyport, Massachusetts, and later removed to California, where he was elected a Representative to the Thirty-seventh, Forty-first and Forty-second Congresses; Senator from 1873 to 1879; later was Minister to Germany.

Daniel E. Sickles served an apprenticeship in New York city; achieved the rank of major-general during the war of 1861-65; was a Representative from New York in the Thirty-sixth, Thirty-seventh and Fifty-third Congresses; Minister to Spain from 1869 to 1875, and held many other offices.

Theodore F. Singiser learned the trade at Churchtown, Pennsylvania; filled editorial positions; later secretary and acting Territorial Governor of Idaho; elected to the Forty-eighth Congress as a Republican.

William J. Smith, born in England, served an apprenticeship in Orange county, New York; removed to Tennessee and was elected to the Forty-first Congress.

William O. Smith learned his trade at Reynoldsville, Pennsylvania, and published a paper there; later worked six years in the Government Printing-office; established the Punxsutawney (Pa.) *Spirit*, which he still publishes; was elected to the Fifty-eighth and Fifty-ninth Congresses.

Thomas L. Thompson learned printing in California and was for thirty-two years a printer, editor and publisher; in 1860 purchased the Sonoma *Democrat* and was its editor; he served as a Representative in the Fiftieth Congress.

Jacob Turney served his apprenticeship at Greensburg, Pennsylvania; afterward graduated in law and held a number of offices; was elected a Representative in the Forty-fourth and Forty-fifth Congresses.

Philadelphia Van Trump learned the trade at Lancaster, Ohio; became editor of the Lancaster *Gazette and Enquirer*; judge of the court of common pleas; served as a Representative in the Fortieth, Forty-first and Forty-second Congresses.

Nelson H. Van Vorhes learned printing in Ohio and published a paper for a number of years; after holding local and State offices was elected to the Forty-fourth and Forty-fifth Congresses.

Ansel T. Walling served his apprenticeship in Pennsylvania; removed to Ohio and engaged in newspaper work; thence to Iowa, where he became editor of the Keokuk *Daily Times*; returned to Ohio and was elected to the Forty-fourth Congress.

Patrick Walsh, born in Ireland, learned the trade in Charleston, South Carolina; later editor of the Augusta (Ga.) *Chronicle* and agent of the New York Associated

Press; then manager of the Southern Associated Press; was appointed Senator in 1894 to fill a vacancy.

Ezekiel P. Walton was "apprenticed to a printer" in Montpelier, Vermont; later became a lawyer and served in the Thirty-fifth, Thirty-sixth and Thirty-seventh Congresses.

William Ward learned his trade in the office of the Delaware County (Pa.) *Republican*, at Chester; afterward studied law; held city offices; was elected to the Forty-fifth, Forty-sixth and Forty-seventh Congresses.

Edgar Weeks learned printing at Mount Clemens, Michigan; early in life took up the law; after service in the Civil War he became one of the proprietors of a newspaper; was elected to the Fifty-sixth and Fifty-seventh Congresses.

Charles P. Wickham served his apprenticeship at Norwalk, Ohio; studied law; served in the Civil War; held



OLD-STYLE TYPE.

judicial positions; was elected to the Fiftieth and Fifty-first Congresses.

Edwin R. V. Wright learned printing at Hoboken, New Jersey, and engaged in newspaper work; later became a lawyer; he was elected a Representative in the Thirty-ninth Congress.

Jacob Yost became a printer at Staunton, Virginia, then took up civil engineering, but returned to journalism; was elected to the Fiftieth and Fifty-first Congresses.

Felix K. Zollicoffer served his apprenticeship in Maury county, Tennessee, and engaged in newspaper work; he was afterward elected State printer and held other offices; was elected to the Thirty-third Congress, serving later in the Confederate army.

There may have been some printer Congressmen where mention in their biographies of their connection with the art of printing was neglected, but these instances will be sufficient to convince any young printer that he is in direct line for promotion to Congressional honors if he will take advantage of his opportunities. A legal education is a valuable adjunct to the gratification of such an ambition, but it will be observed that it is not an indispensable one by any means. And it is well to remember that the opportunities are yet as great as they ever were.

ARTHUR F. BLOOMER.

Written for THE INLAND PRINTER.

LONDON NOTES.

BY OUR SPECIAL CORRESPONDENT.



WHAT is proclaimed as a new invention is a method of reproducing and printing illustrations for book and magazine work, which, if the first accounts of it be true, will have an important effect on the printing, bookbinding, and papermaking industries. The new method is the joint invention of Sir Joseph Wilson Swan, F.R.S., and his son, Mr. Donald Cameron-Swan, and by it an intaglio or photogravure plate is made in the ordinary way, but with the introduction of a half-tone screen grain. Unlike other photogravure plates, however, the surface is made water-absorbent, and, therefore, ink-repellent, while the hollows (which may be as broad and deep as necessary) take and transfer the ink. Thus all "wiping" and consequent wear of the surface is avoided, and the plates can be, and have been, printed in ordinary lithographic machines running at the speed of several hundred sheets an hour. It is possible to print text (transferred to litho plates) at the same time as the illustrations. For some time the method will be more expensive than half-tone printing, but before long it ought to be possible to produce the average illustrated book or magazine at about the present cost, saving on the cost of paper what is lost by the somewhat slower speed and therefore higher cost of printing. And the book or magazine will be more enduring, pleasanter to the touch, more comforting to the eyes, and will have more vigor, variety, and beauty in its illustrations than that printed on "art" papers. The development of such a method, it is expected, may enable lithography to retake its old high position, as fully the equal, if not the superior, of letterpress printing, a position which it lost largely through the development of half-tone illustration.

THE report of the Factory Inspector for the past year deals at some length with the unhealthy operation of bronzing in the printing-office, and dwells on the importance of fresh milk being supplied to the workers to counteract the effects of the poisonous matters given off by the operation of bronzing. As to the benefit of milk, one of the Lady Inspectors says that she visited a number of factories in Belfast and in London in which the process of bronzing is carried on. She reports: In the large majority of these, bronzing is only done to a limited extent and intermittently. Still, it has been disappointing to find that in only a few cases are the voluntary special rules being observed. Out of the five factories visited in Belfast, I found that only in one was milk being supplied to the workers. In the London factories, however, this necessary precaution was being taken; one manager remarking to me that the workers took good care the milk was provided regularly, as they found they derived great benefit from it. Miss Martindale adds: "In one factory alone have I found that the process was carried on in a separate room, and in no case have I found that the dust given off in bronzing and dusting-off was drawn away by local exhaust ventilation near the point of origin, a system which has been adopted with great success in transfer-making works, where the machine used is often very similar to that used in bronzing. Instead, the dust is allowed to escape into the air of the room, and judging from the amount of dust which is usually found on the machine, (even where a closed machine is in use) and in its vicinity, it is evident that the amount is considerable. Washing conveniences have usually been provided, but overalls, head-coverings, and respirators have, in many instances, not been producible, and a suitable place in which the

persons employed may change and leave their clothes has been wanting. In no case has an arrangement been made with the certifying surgeon to examine the workers engaged in bronzing, once in every three months. Bronzing is done chiefly by machines, which dust on as well as dust off the bronze; but in not a few cases, where the amount of bronzing done is not large, hand-bronzing is also carried on, as it is found to be hardly advantageous to set the machine in motion for a small order."

ONE of London's biggest printers, Sir Sydney Waterlow, has passed over to the majority and his death has bereft the trade of a great and interesting personality. Sir Sydney began life as a comparatively poor boy, but such was his industry and energy that when he died he was the head of one of the greatest printing houses in the kingdom. Within a few years of the establishment of the firm he found sufficient leisure to take up public work, and entered the Court of Common Council. Six years later he was elected to the aldermanic gown. During his year of office as one of the Sheriffs in 1867, the Corporation entertained the Sultan of Turkey and the Khedive of Egypt. In recognition of the former reception the Lord Mayor of that day received the honor of a baronetcy, and each of the Sheriffs was knighted. In 1872, Sir Sydney was elected in order of rotation as the Lord Mayor, his year of office at the Mansion House being a conspicuously brilliant one, the Shah of Persia being among those entertained. Sir Sydney was subsequently the recipient of a baronetcy, Mr. Gladstone, in communicating to Sir Sydney the Queen's wishes, expressing on his own behalf the pleasure it afforded him, as the representative of her Majesty, to recognize one who, apart from his civic work, had rendered good suit and service to London, and shown himself deserving of honor. The deceased printer may be said to have been the father of the City and Guilds of London Institute. He was so convinced of the necessity of training the coming generation in manual pursuits that he approached his guild—the Clothworkers' Company—and urged them to initiate a great forward movement on the part of the guilds. The company readily responded with a handsome grant, and in that manner paved the way for the establishment of the institute at South Kensington. His eldest son, Mr. Philip Hickson Waterlow, succeeds to the baronetcy.

LIKE the United States we, too, have had an inquiry into the gross expenditure on our national printing, and the Select Committee on Official Publications has drawn attention to the wasteful system adopted in respect to much of the Government printing. The votes and proceedings have been printed by one firm, it appears, for one hundred and forty years, and the rate of payment has been examined by the Stationery Office, who estimate that after making ample allowance for the irregularity and late hours of the work, the necessity of careful revision of the proofs, and all other special circumstances, the cost is some twenty-five per cent over what it would be if submitted to open contract. The committee, therefore, recommend that the Controller of H. M. Stationery Office be appointed printer of the votes, proceedings, etc., and that he be made responsible for all technical matters of printing. The same committee recommend the Government to have a printing department under its own control, where confidential and urgent work might be undertaken, and if this suggestion is carried out we may have the nucleus of a State Printing Office in England, an institution as to the benefit of which there is much difference of opinion.

THE annual conference of the Institute of Journalists was held last week at Dublin, where the members were received by the Lord-Lieutenant of Ireland and Lady Aberdeen at a garden party at the Viceregal Lodge. There

were about three thousand guests present. A lot of cut and dried business was got through and a good deal of patting each other on the back was done by the big men of the Institute, greatly to the disgust of some of the smaller fry, who object to the inclusion of newspaper proprietors in the Institute. Indeed, the need for an association composed purely of working journalists has become more urgent of late years. The power of the large offices grows apace, and with this growth there comes an all-round worsening of working conditions. Some ominous changes of method have affected the literary staffs of the modern publications in the past seven years. If the average journalist will shed the silly notion that he is a superior sort of special creation and accept the bitter fact that he is just a working man, he will make it easier. There are hundreds of reporters and sub-editors, who work longer hours for far less pay than the linotype operator or even the machineman in the cellar. He can put as much professional "side" on as he chooses, but he will keep going down industrially until he substitutes common sense for vanity, and has an organization that will attend to his needs and look after his interests in a way that the present Institute can not do by reason of the proprietorial element that it contains. The president of the Institute, Major Gratwicke, of Exeter, has just been made a Knight of the First Class of the Royal Order of Wasa, by the King of Sweden.

THE question of the unemployed printer is being taken up by the Typographical Association, and among other suggestions for the remedying of the evil is a further limitation of apprentices. In the current issue of the Association's *Circular*, a writer says: "We must see to it that in future it be first and foremost in our rules, for by limiting the number of apprentices we at once strike a heavy blow at supply. It has fallen to my lot to witness some of the evil effects of the outcome of unlimited apprentices. Boys nowadays are frequently placed at a trade by their parents without paying the slightest regard to their qualifications, and no care is taken to see that the employer faithfully carries out to the letter his part of the contract. In many cases boys are kept at one particular branch, and no all-round knowledge given, so that when at last they become journeymen they are anything but fully qualified craftsmen. Again, apprentices are too often left to gain a knowledge of their trade as best they can, or gather it from their seniors (who are paid for their work as journeymen, and not to act in the capacity of instructors), and if it were not for the good nature of those working with them, the apprentices would be left entirely to their own resources. I am writing from a knowledge of facts which have come under my own observation. At an office at which I was engaged there were three apprentices—the Association rule regulating the number was observed—two of whom were on the point of coming out of their time. During their apprenticeships they were kept solely at case and gained no other knowledge of their craft. They were, in fact, automatic stamp-lifters. With their limited experience they stood very little chance of obtaining work as journeymen, and consequently they were soon to be found in the ranks of the unemployed. These are not isolated cases. At another office there were close on forty apprentices, the majority of whom were under the same system. There are many employers who see eye to eye with us in this matter, and who would welcome strong action on the part of the Association; but, on the other hand, to many others it is matter for little concern how large is the number of unemployed. To the latter it means cheap casual labor when they require it, but to us it means all. Let us therefore be vigilant in seeing that the rule regarding apprentices is strictly enforced, and also that the employ-

ers' part of the contract (i. e., 'shall teach or cause to be taught the art and craft of a letterpress printer') is kept to the letter."

LINOTYPE operators in various parts of the country have been agitating for more wages, less hours, or better conditions of employment, and in most cases matters have been settled without resort to the final arbitrament of a strike. The latest agreement arrived at has been at Halifax, Yorkshire, where it has been settled that the rate for operators be \$8.88 per week of forty-eight hours. The hours of the offices must be worked between 8:30 A.M. and 7 P.M., allowing one late night for the weekly edition. The employers agree to arrange the hours so that each operator has one complete half-day off. Overtime rates are to commence before or after the defined hours. The original demand of the men was for a working-week commencing at 9 A.M. and concluding at 6 P.M. each day from Monday to Friday, and on Saturday at 1 P.M. This would have meant that the proprietors of both the evening newspapers would have been called upon to pay overtime on Saturdays and also on Fridays for the weekly editions. Both sides are satisfied at the result of the negotiations.

THE Leeds printers have asked for a reduction of their hours from fifty-two and one-half to fifty per week, and have pointed out to the employers that many other towns are now working these hours. The sections of the trade affected by this memorial are the letterpress printers (compositors and machine minders), lithographic printers, bookbinders, rulers, stereotypers, printers' assistants and warehousemen and cutters. In bringing the request before the notice of the employers, the members of the kindred trades hoped they would look upon it without prejudice, and endeavor to recognize the fact that consideration of the question of a reduction of the hours of labor was due to the members employed in the various trades interested. After a considerable amount of correspondence between the representatives of the men and their employers, the latter have now finally intimated that they can not accede to the application, and so the matter at present stands. The Manchester printers are also trying to better their condition by a movement which has for its object the increasing of the wages of both the machine and caserom employees. The men point out that it is thirty-two years since the wage scale was revised, and that the cost and conditions of living are now much altered. In the composing department the men ask a minimum wage for hand compositors of \$9.12 per week, and \$10.80 for night work, with overtime pay at the rate of time-and-half for the first three hours, and after that double time. The minimum rate asked for machine operators is \$10.80 per week for day work and \$12.72 for night work. The men's request is being considered by the Masters' Association.

SIGN-PAINTER PUNCTUATION.

The pastor of a leading Boston church announces the subjects of his sermons on a large bulletin-board prepared by the sexton. One Sunday recently the evening sermon was to be on "Hell." Passers-by were a good deal startled to note that the lower part of the bulletin-board had on it these words in large and fiery red letters:

HELL
ALL SEATS FREE
EVERYBODY WELCOME.

—Lippincott's.

A NEW booklet entitled "Specimens of Cards and Tickets, No. 2," is now in press. You will need it. The cost is 25 cents. The Inland Printer Company.



Under this head will appear each month suggestive analysis and criticism of reproduced and reset specimens of job composition, answers to queries and notes of general interest to job-printers. Address all communications and specimens for criticism in this department to The Inland Printer Company.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

VEST-POCKET MANUAL OF PRINTING. 50 cents.
SPECIMENS OF BUSINESS CARDS AND TICKETS—sixteen-page booklet—25 cents.

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MODERN LETTERPRESS DESIGNS.—A collection of designs for job composition from the *British Printer*. 60 cents.

SPECIMENS OF LETTER-HEADS.—Modern typework, printed in one, two and three colors and with tint-block effects. 50 cents.

MENUS AND PROGRAMS.—A collection of modern title-pages and programs, printed on cloth-finished and deckle-edge papers. 50 cents.

AMERICAN MANUAL OF TYPOGRAPHY.—New enlarged edition. 180 pages, heavy cover, cloth back, gold stamp, gilt top, 24 chapters. \$4.

IMPRESSIONS OF MODERN TYPE DESIGNS.—Thirty pages, 6 by 9, in colors, paper cover. Published to sell at 50 cents; reduced to 25 cents.

ALPHABETS, OLD AND NEW.—By Lewis F. Day. Second edition, revised and enlarged. A historical work on lettering in all ages. \$1.35.

PORTFOLIO OF SPECIMENS OF PRINTING.—The second of the series, composed of a wide range of commercial work in pure typography.

DECORATIVE DESIGNS.—By Paul N. Hasluck. Ancient, medieval and modern decorative designs and ornaments, fully illustrated. 160 pages. 50 cents.

BERAN: SOME OF HIS WORK.—Contains over one hundred demonstrations of combining art with the practical in commercial printing. 148 pages, 9 by 12. \$3.

SPECIMENS OF BILL-HEADS.—Contains suggestions that are applicable to every-day requirements; in one, two and three colors, on a variety of colored papers. 25 cents.

TITLE PAGES.—By Theodore Low De Vinne. Treats the subject from three standpoints—Historical, Practical and Critical. Copiously illustrated. Cloth, 12mo, 485 pages, \$2.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. A thoroughly comprehensive treatise on the mechanical details of modern book composition. Cloth, 12mo, 477 pages, \$2.

PLAIN PRINTING TYPES.—By Theodore Low De Vinne. A treatise on the processes of typesetting, the point system, the names, sizes, styles and prices of plain printing types. Cloth, 12mo, 403 pages, \$2.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

ART BITS.—A collection of proofs selected from odd issues—half-tones, three-color prints, engravers' etchings, etc.—neatly mounted on harmonious mats of uniform size, twenty-five selections in a portfolio. Price, 50 cents.

THE PRINCIPLES OF DESIGN.—By Ernest Allen Batchelder. Handsomely printed and illustrated. Indispensable to the artistic job compositor, as expounding the underlying principles of decorative design and typography. 171 pages; cloth, \$3.

TWENTIETH CENTURY COVER-DESIGNS.—Contains essays on cover-designing by well-known experts, and many specimens of modern covers, printed in colors, on different kinds and shades of color stock. A beautiful piece of typography. \$5, prepaid.

LETTERING FOR PRINTERS AND DESIGNERS.—By Thomas Wood Stevens. A comprehensive treatise on the art of lettering, with many modern examples, together with tables and measurements valuable to constructors of advertising matter. \$1, postpaid.

CORRECT COMPOSITION.—By Theodore Low De Vinne. A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.

HINTS ON IMPOSITION.—By T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions which may be readily understood. Several chapters are devoted to "making" the margins. Full leather, 4 by 6 inches, flexible. \$1.

AN exceedingly interesting and instructive exhibit is found in the specimens submitted in the letter-head contest. In all, seventy-six contestants were represented, the entries coming from New Jersey, Massachusetts, Oregon,

Kansas, Colorado, Louisiana, Vermont, California, Iowa, Pennsylvania, Georgia, Illinois, Texas, Maryland, Virginia, Michigan, New York, Indiana, Connecticut, South Carolina, Nebraska, Idaho, Missouri, Washington, North Carolina, Minnesota, Ohio, Tennessee, Wisconsin, Mississippi, Canada and England.

Almost every conceivable variety of design is represented in the collection and, considering the amount of copy and the fact that the letter-head was to be in one color, the designs submitted were exceptionally artistic and clever. A pleasing feature noticeable in the specimens is the absence of undue ornamentation, nearly all of the work being simple and dignified in design and containing no freakish and time-consuming attempts at originality. This, of course, is an important consideration in the composition of business stationery, for even though the design contains nothing of the eccentric and is harmonious and conforms to the laws governing typographical design, the practical or time-ticket consideration must be taken into account, and a design which is simple and pleasing, and yet perfect in itself, must be given preference to the elaborate design which is in the end no more perfect or pleasing and represents a much greater consumption of time.

A thorough review of the specimens received, both by practical printers and advertising and other business men with exceptional ability as judges of printed matter, results



JACOB J. BRUESTLE.



RICHARD N. MCARTHUR.

in the awarding of the first prize to the specimen submitted by Mr. Jacob J. Bruestle, Springfield, Illinois, and the second prize to the one submitted by Mr. Richard N. McArthur, Atlanta, Georgia. Between these specimens there is very little choice. Both are excellent examples of dignified business stationery. In fact, after the specimens were sifted down to the last dozen, it was a rather difficult task to choose two, as the variation was so slight. Reproductions are shown of several different treatments of the heading, among which is a typically English specimen.

Mr. Jacob J. Bruestle, whose specimen was awarded first prize, was born in Springfield, Illinois, November 20, 1882, and has resided there all his life. His education was secured in the public schools of that city and in the German school. At the age of fourteen he entered the employ of E. W. Sholty as an apprentice to the printing business, and has continued at the trade from that date, learning book, job and machine composition, as well as becoming a first-class stone-man. As a linotype operator he has few superiors—not in point of speed, but in cleanliness of proofs, many a day's string having less than a dozen errors. Mr. Bruestle resides with his parents, being unmarried. He is employed at H. W. Rokker Company's plant.

Richard N. McArthur, winner of the second prize, was born at Lumberton, North Carolina, July 18, 1882. His

first experience at the printing trade was in small offices in southern Georgia, about eight years ago. Later held positions with Beall Printing Company, Asheville, North Carolina; Post Publishing Company, Opelika, Alabama; Foote & Davies Co., Atlanta, Georgia. At present in charge of the printing and advertising department of Dodson Printer's Supply Company, Atlanta, Georgia, which position he has held four years. Mr. McArthur was a charter

K. P. HOLLANDSWORTH, Corinth, Mississippi.—The type-faces you have used do not harmonize. There is also an excess of panels.

ARTHUR WALKER, Jeffersonville, Indiana.—The two-point rule and the hair-line rule do not look well together as they do not harmonize in tone. You have also made the addresses too prominent.

E. R. ADAMSON, Belleville, Wisconsin.—The initial letters in the side panel are too prominent, giving a "spotty" appearance.

JOHN TODD, Martin, Tennessee.—The spacing in the panels and around the initial letters is not carefully done. The heading as a whole is rather heavy.

CHICAGO
112 Johnson Building

ST. LOUIS
386 New Era Building

NEW YORK
842 Manhattan Building

The Century Store Systems Company

DISTRIBUTORS OF

CENTURY AUTOGRAPHIC REGISTERS AND SUPPLIES

Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record. Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading. Printed and Plain Rolls for Book Typewriters and all makes of Autographic Registers

Chicago, _____ 190 _____

Winner of first prize. Submitted by Mr. Jacob J. Bruestle, Springfield, Illinois. A very pleasing arrangement, all in one series, and with rules which harmonize in tone with the type.

member of Asheville (N. C.) Pressmen's Union, and is a member of Atlanta Typographical Union No. 48. He has won several prizes in previous contests in the different trade journals.

Following is a criticism—necessarily brief—of each specimen submitted in the contest:

J. W. ALDEN, Philadelphia, Pennsylvania.—An excellent arrangement and very attractive, but the address is given too much prominence.

S. F. WILLEY, Kirksville, Missouri.—Uneven spacing around panels is the most noticeable feature for criticism in your specimen.

T. L. TURNER, Martin, Tennessee.—The firm name should be more prominently displayed than the business. The panel is weaker in color than the balance of the heading. The firm name should be lowered and not lined up with the top of panel.

H. V. BIERY, Bryan, Ohio.—You have used too great a variety of type-faces and your outer rules are too heavy for the balance of the specimen.

PHINEAS LIBERMAN, New York.—The type-faces you have used do not harmonize either in shape or tone. Too much space separates "and supplies" from "Century Autographic Registers."

RICHARD GARLAND, Jeffersonville, Indiana.—Too much prominence is given to the addresses.

SALES REGISTERS FOR TRIPPLICATE BILLS WITH
FOLDED DETAILED RECORD OR SUMMARY RECORD

MANIFOLDERS FOR
DUPLICATE, TRIPPLICATE OR QUADRUPPLICATE COPIES OF
INVOICES AND BILLS OF LADING

PRINTED AND PLAIN ROLLS FOR BOOK TYPEWRITERS
AND ALL MAKES OF AUTOGRAPHIC REGISTERS

THE CENTURY STORE SYSTEMS COMPANY

DISTRIBUTORS OF

CENTURY AUTOGRAPHIC REGISTERS AND SUPPLIES

CHICAGO
112 JOHNSON BUILDING

SAINT LOUIS
386 NEW ERA BUILDING

NEW YORK
842 MANHATTAN BUILDING

DATED AT CHICAGO []

Winner of second prize. Submitted by Mr. Richard N. McArthur, Atlanta, Georgia. An example of dignified business stationery. Although more than one series of type is used, harmony of shapes is preserved.

HARRY HILLMAN, Chicago.—The outer rule does not harmonize in tone with the inner rules and type faces.

H. I. HARVEY, Grand Rapids, Michigan.—Branch addresses much more prominently displayed than the business of the firm. The rules are rather heavy for the reading matter in panel and the unfinished ends do not present a good appearance.

IDEN FLINT, Everett, Washington.—The addresses in the side panel are altogether too large, giving them nearly as much prominence as the firm name.

F. M. MORAWETZ, Racine, Wisconsin.—The use of roman lower-case for the words "Century Autographic Registers" and italic capitals for "and supplies" is not pleasing. Otherwise the arrangement and display are very good.

H. CLIFTON HOSICK, Elyria, Ohio.—The words "and supplies" should be set in the same kind of type as the line above, even though you use a smaller size. The parallel rules do not add anything to the appearance.

JOSEPH BARON, Brooklyn, New York.—The firm name is in a rather small size of type, the "distributors of" line is accorded too much prominence and the rules are a trifle heavy.

HOWARD C. HILL, Asheville, North Carolina.—The rule around the upper panel is too heavy for the type it contains. The breaking up of the matter in the lower group is not satisfactory. The words "Century Autographic" should be given fully as much prominence as "registers and supplies."

BURT MAY, Albert Lea, Minnesota.—Your arrangement is neat, but you have accorded too much prominence to the addresses.

L. E. SPRINGER, Ocean Park, California.—There is too much space between words in the text line, and the addresses are too prominent. Text letters do not look well when widely spaced.

H. H. MARSHALL, Lebanon, Missouri.—The firm name crowds the top of the panel too closely. The ornaments should have been omitted.

H. MILTON BUTLER, Denver, Colorado.—A more simple arrangement would have been preferable. Using too many panels and then resorting to ornaments to properly fill them does not give satisfactory results.

D. C. SILVE, New Orleans, Louisiana.—The ornament at the end of the last line is entirely too heavy and should have been omitted.

GEORGE FISHER, Albert Lea, Minnesota.—The inner rule of the panel is too light to harmonize with the type-face, while the ornament is rather heavy.

HARRY EMERSON, Jeffersonville, Indiana.—You have spaced too widely between words in the firm name and given too much prominence to the branch addresses in proportion to that given the business.

ARTHUR PECK, Jeffersonville, Indiana.—Undue prominence has been given the words "distributors of." The ornament is rather heavy, detracting from the firm name.

H. W. LEGGETT, Ottawa, Canada.—The setting of the words "dis-

CHICAGO, 112 Johnson Building

ST. LOUIS, 386 New Era Building

NEW YORK, 842 Manhattan Building

The Century Store Systems Company

DISTRIBUTORS OF CENTURY AUTOGRAPHIC

Registers and Supplies

MANIFOLDERS FOR DUPLICATE
TRIPLICATE or QUADRUPLE COPIES
OF INVOICES and BILLS OF LADING

SALES REGISTERS FOR TRIPLICATE BILLS WITH
FOLDED DETACHED RECORD OR SUMMARY RECORD

PRINTED AND PLAIN ROLLS FOR
BOOK TYPEWRITERS and ALL MAKES
OF AUTOGRAPHIC REGISTERS

Set at
Chicago, Ill.

] 1906

An attractive arrangement by H. Clay Earle, Dallas, Texas. The use of two series for the words "Century Autographic Registers and Supplies" and the placing of the words "distributors of" at one side should have been avoided.

JEREMIAH W. WILLETT, Burlington, Vermont.—The rules are altogether too light in tone for the type used. In order to even up the two groups of reading matter you have spaced the one at the left too much.

JAMES HUNTER, Albany, New York.—The outer rule is too heavy in comparison with the other rules and the type. Keeping the inner right-hand panel of the same height as the other panel would be an improvement.

E. B. AULT, Caldwell, Idaho.—Your specimen is good in design, but heavy and rather crowded.

HERMANN P. RICHTER, Philadelphia, Pennsylvania.—The ornamentation at the bottom of your heading is entirely inappropriate, and you have used too many type-faces.

tributers of" in a smaller size of type would have given more room in the large panel. At present it is rather crowded.

D. N. DAVIS, Portland, Oregon.—The rules are a trifle light for use with this type-face. As a whole, the heading is heavy and bold.

J. H. MACADAM, Anderson, Indiana.—The branch addresses would present a more pleasing appearance if but one series were used. The names of the cities are large.

W. A. NICHOLSON, Alameda, Canada.—More space above the firm name and a closer grouping of the matter underneath would be a great improvement.

ROBERT C. McCracken, Washington, Pennsylvania.—Setting the matter between the rules in three lines of equal length would have done

CHICAGO
112 Johnson BuildingST. LOUIS
386 New Era BuildingNEW YORK
842 Manhattan Building

The CENTURY STORE SYSTEMS COMPANY

DISTRIBUTORS OF

CENTURY AUTOGRAPHIC
REGISTERS AND SUPPLIES

MANIFOLDERS
for duplicate, tripli-
cate or quadruplicate
copies of invoices and
bills of lading . . .

SALES REGISTERS FOR TRIPLICATE BILLS WITH
FOLDED DETAILED OR SUMMARY RECORD

PRINTED AND
PLAIN ROLLS
for book typewriters
and all makes of auto-
graphic registers . . .

CHICAGO, ILL., 190

An artistic arrangement, submitted by Mr. A. W. Metz, Scranton, Pennsylvania. A trifle more white space around the matter in the panels and the omission of the periods would be an improvement.

LEO S. CONSIDINE, Buffalo, New York.—The matter in the large panel should have been grouped more closely. The words "distributors of" should be closer to the line following.

R. E. ST. CLAIR, Carthage, Missouri.—You have used an excess of florets in the panel. The date line would have been better in one of the series already used, rather than introducing another type-face.

C. R. DAVIS, Sussex, Canada.—The spacing both in and between the lines directly underneath the firm name is too great, weakening them very much. The periods in the small panel detract from rather than add to the general appearance.

CHARLES S. ROSS, Emporia, Kansas.—The rules are too heavy for the type-faces used. The arrangement is very good.

away with the unsightly periods and made them of equal length with the firm name.

R. W. JACKSON, Red Oak, Iowa.—The contrast between the heavy text in which the firm name is set and the six-point old-style caps in the group underneath is too pronounced. The addresses are rather large.

PHILIP W. FAWLEY, Norfolk, Virginia.—The decoration is too prominent for dignified business stationery.

FRED W. YARROLL, New Britain, Connecticut.—A very neat arrangement, the only criticism being that the condensed letter does not harmonize with the balance of the specimen.

GILBERT F. OLIVER, Williamsport, Pennsylvania.—Had the matter between the rules been placed in two lines instead of three, thus

carrying out the square effect, the result would have been more pleasing. The addresses are rather large.

A. A. MCINTOSH, Toronto, Canada.—The reading matter to the right of the panel should be lowered about two picas. Otherwise an attractive arrangement.

THOMAS H. LITTLE, JR., Norfolk, Virginia.—In attempting to fill the panel with the addresses you have made them too prominent—in fact, more prominent than the business of the firm.

NORMAN P. EBY, Waterloo, Iowa.—A little more space above the firm name would improve your specimen, as would also the use of the

C. F. HOLDEN, Ocean Park, California.—You have accorded altogether too much prominence to the addresses.

EDWARD M. SHAUNGER, New York.—Your specimen is very clever in design, but a trifle overdone in ornamentation for work of this class.

H. E. GREEN, Iola, Kansas.—The date line is more prominently displayed than the business of the firm. A very neat arrangement otherwise.

E. B. WOOLSEY, Red Oak, Iowa.—You have used too great a variety of type-faces and given too much prominence to the date line.

A. K. NESS, Cheboygan, Michigan.—Original in design and very attractive, but rather ornamental.

Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record. Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading. Printed and Plain Rolls for Book Typewriters and all makes of Autographic Registers

The Century Store Systems Co.

DISTRIBUTORS OF

Century Autographic Registers and Supplies

Chicago, 112 Johnson Bldg. St Louis, 386 New Era Bldg. New York, 842 Manhattan Bldg.

Chicago, Ill.,

An excellent treatment by W. J. Hundley, Clinton, Iowa. The line "distributors of" in letter-spaced italic is a rather weak spot. Roman would have proved more satisfactory.

roman in the place of the italic for the addresses and words "distributors of."

WILLIAM FINKELSTEIN, Chicago.—The matter in the small panel should have been centered and not placed nearer the lower rule as you have done. Otherwise a very creditable specimen.

S. H. WHITE, Rock Hill, South Carolina.—The ornaments are a trifle heavy for the type matter. The words "distributors of" should be placed nearer the line which follows them.

J. H. McCAUGHAN, Albany, New York.—The decoration is entirely too prominent.

GEORGE M. MACKAY, Alameda, Canada.—You have used too great a variety of type-faces. The words "distributors of" are too prominent.

W. L. RICHARDSON, Red Oak, Iowa.—A very good arrangement, but the matter in the center panel is spaced too much. The one-point and hair-line rules do not harmonize in color.

ARTHUR B. RAGER, Frederick, Maryland.—A pleasing and symmetrical design, but the type-face is rather hard to read when closely grouped, the italic adding to this confusing appearance.

W. T. ENOCH, Washington, Pennsylvania.—The use of the periods to fill out the line gives a ragged appearance to an otherwise good specimen.

MILTON R. WORLEY, Norfolk, Virginia.—The paragraph mark forms a heavy spot in an otherwise light panel. The spacing of the lines "Distributors of Century Autographic Registers and Supplies" is not pleasing.

Sales Registers for Triplicate Bills with Folded Detailed Record or Summary Record

Manifolders for Duplicate, Triplicate or Quadruplicate Copies of Invoices and Bills of Lading

Printed and Plain Rolls for Book Typewriters and All Makes of Autographic Registers

The Century Store Systems Company

Distributors of
Century Autographic Registers and Supplies

CHICAGO
112 Johnson Building

ST. LOUIS
386 New Era Building

NEW YORK
842 Manhattan Building

Chicago, _____ 190—

Submitted by O. Grigutsch, Los Angeles, California. A very pleasing arrangement of panels. The panel at the right, however, is weak in color as compared to the other.

ANDREW McBEATH, Belton, Texas.—There is too much contrast between type-faces you have used. The addresses are too prominent.

J. C. VOLINE, Auburn, Nebraska.—Four series of type are too many to be represented in a letter-head. The display should be confined to one or two faces.

ERNEST F. BRENNINGER, Reading, Pennsylvania.—Your division of the matter for the end panels is unfortunate. It not only gives undue prominence to one of the items, but makes one panel much darker in tone than the other. The ornament is rather heavy.

ALBERT L. WALLICK, Washington, Pennsylvania.—The arrangement is original and unique, but breaks rather unpleasantly and gives too much weight to the display of the business of the firm.

GEORGE L. SELBY, Gloucester, New Jersey.—The addresses at the top of the specimen are entirely too large.

O. L. LILLISTON, Philadelphia, Pennsylvania.—While the date line is placed in a position to add balance to the design, it would hardly appeal to the business man as a good arrangement.

JAMES H. COTTON, Elizabeth, New Jersey.—The reading matter in the end panels is too widely spaced, making them weak in color. The initials are too heavy for the balance of the matter.

GEORGE M. GRAHAM, Freeport, Illinois.—You have given undue prominence to the branch addresses. Otherwise a very pleasing specimen.

WINFRED ARTHUR WOODIS, Worcester, Massachusetts.—An excess of rules and ornaments results in a rather confusing appearance. The rules are also a trifle light in weight to harmonize with the type-face used.

HAPPINESS is a habit—contract it.—*Elbert Hubbard.*

INGENIOUS APPARATUS FOR SCIENTIFIC CALCULATIONS.

United States Consul Mahin writes from Nottingham, England, that, after five years' labor, Dr. P. E. Shaw, of the University College there, has completed an apparatus making it possible to measure the one seventy-millionth

on gages in delicacy and accuracy. There are said to be many other uses for it—for instance, that it will act as a most delicate coherer for wireless telegraphy, and will promote the study of nature and possibly of the movements of the molecules of matter. Doctor Shaw is still improving his apparatus in the hope of measuring quantities still more minute. The general principle of the method is

SALES REGISTERS FOR TRIPLICATE BILLS WITH FOLDED DETAILED RECORD OR SUMMARY RECORD. **Q** MANIFOLDERS FOR DUPLICATE, TRIPPLICATE OR QUADRUPLICATE COPIES OF INVOICES AND BILLS OF LADING. **Q** PRINTED AND PLAIN ROLLS FOR BOOK TYPEWRITERS AND ALL MAKES OF AUTOGRAPHIC REGISTERS.

The Century Store Systems Company

Distributors of
Century Autographic Registers and Supplies

CHICAGO, 112 Johnson Bldg.

NEW YORK, 842 Manhattan Bldg.

ST. LOUIS, 386 New Era Bldg

Chicago, Ill., [

]

An unusually simple and pleasing letter-head, requiring very little time for composition, but giving proper display and excellent arrangement. A trifle more space on either side of the words "distributors of" and more space above the firm name would improve it slightly. Submitted by Miss N. M. Suydam, Glendora, California.

part of an inch, and which will prove of great use to scientists in their researches.

The invention consists of a very fine micrometer screw and a series of six levers acting in conjunction with it, which must be suspended by rubber bands from a specially made frame and inclosed in a box. The frame is placed in a vault under the university and surrounded with every safeguard against friction and vibration, "but even then," says Doctor Shaw, "it is impossible to carry out experiments to be successful while there is traffic in the streets.

electric touch. This explanation is given: "If two surfaces, clean and polished, come in contact the current can at once be made to pass through them and excite a telephone or other sensitive recorder. Previously it has been impossible to measure the sparking gap of an electric current of less than thirty-eight volts, but with Doctor Shaw's apparatus a sparking gap of half a volt can be measured. If physicists desire to understand and explain nature's happenings it is imperative that there should be exact measurements of very small lengths and of extremely minute

<p>Sales Registers for triplicate bills with folded detail record or summary record.</p> <p>Manifolders for duplicate, triplicate or quadruplicate copies of invoices and bills of lading.</p> <p>Printed & Plain Rolls for book typewriters and all makes of autographic registers.</p>	<p>THE</p> <h2>Century Store Systems Co.</h2> <p>DISTRIBUTORS OF</p> <h3>Century Autographic Registers & Supplies.</h3> <p>CHICAGO: 112 Johnstone Building. ST. LOUIS: 386 New Era Building. NEW YORK: 842 Manhattan Building.</p>
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Chicago,190

A typically English specimen, submitted by Robert W. Harle, Newcastle-on-Tyne. The four series used do not harmonize well, and there is an excess of decoration for dignified commercial stationery.

Every factory, too, where motive power is employed, must be closed, even if it is some distance away." Even a draft is said to be fatal to the successful measurement of such minute quantities as one seventy-millionth part of an inch. Dust must also be kept from the vault, and it is said that even the buzzing of an ordinary fly has made it necessary to suspend experiments till the insect has been disposed of.

The apparatus, it is claimed, could be made specially serviceable in measuring engineering gages. It is broadly asserted that all scientists recognize that Doctor Shaw has succeeded in surpassing every other form of measurement

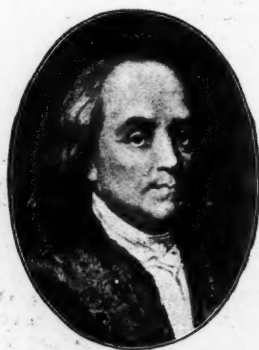
particles. Seeing that nature deals in such small quantities it is useless to attempt to unravel her secrets without the finest instruments."

SOMETHING NEW.

"Anything new this morning?" said the engine dispatcher, as he leaned his back against the cylinder and steam chest for the purpose of warming his vertebral column. "Nothing," said the roundhouse foreman, "except that fresh paint that you're leaning up against."—*Automobile Magazine*.

Life of Benjamin Franklin

In Two Beautiful Volumes :: :: By James R. Brandom



In this, the latest and most complete biography of Franklin, Mr. Brandom has presented many new and hitherto unpublished reminiscences and stories concerning the life of this great printer-statesman.

Of the beauty of the two volumes of which this superb set is composed much could be said. They are exquisitely printed on the finest hand-made paper, illustrated by reproductions from the work of some of the world's greatest artists, and bound in full morocco in the best manner known to modern craftsmen.

The Great Western Publishing Co.

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BY JOHN S. THOMPSON.

Communications relating to typesetting by machinery are invited. All queries received will be promptly answered in this department. Address, The Inland Printer Company, 120-130 Sherman street, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

THE LINOTYPE, 1897. By Frank Evans, 100 pages. \$3, postpaid.

FACSIMILE SIMPLEX KEYBOARDS.—Printed on heavy ledger paper. 15 cents.

THE LINOTYPE OPERATOR'S COMPANION.—By E. J. Barclay. 64 pages. \$1, postpaid.

LINOTYPE OPERATOR-MACHINIST'S GUIDE.—By S. Sandison. 36 pages, vest-pocket size. Price, \$1.

STUBBS' MANUAL.—By William Henry Stubbs. A practical treatise on Linotype keyboard manipulation. Cloth, 39 pages, \$1.

THALER KEYBOARD.—An exact counterpart of the latest two-letter Linotype keyboard, made of metal and with movable keys; a practical device to assist Linotype students. Price, \$4, plus expressage, 55 cents.

CORRECT KEYBOARD FINGERING.—By John S. Thompson. A pamphlet of 16 pages, containing a system of fingering the Linotype keyboard for the acquirement of speed in operating, with diagrams and practice lists. 25 cents.

FACSIMILE LINOTYPE KEYBOARD.—An exact reproduction of the latest two-letter Linotype keyboard, showing position of small-caps, etc. Printed on heavy manila stock. Location of keys and "motion" learned by practice on these facsimiles. Instructions are attached, giving full information as to manipulation. 25 cents, postpaid.

MODERN BOOK COMPOSITION.—By Theodore Low De Vinne. Fourth volume of the series on "The Practice of Typography." A thoroughly comprehensive treatise on the mechanical details of modern book composition, by hand and machine, including valuable contributions on Linotype operating and mechanism. Cloth, 12mo, 477 pages, \$2.

HISTORY OF COMPOSING MACHINES.—By John S. Thompson. A comprehensive history of the art of mechanically setting type, from the earliest record—1822—down to date; descriptions and illustrations of over one hundred different methods. A complete classified list of patents granted on typesetting machines in both Great Britain and the United States is given. This is a revision of the articles, "Composing Machines—Past and Present," published serially in THE INLAND PRINTER. 216 pages. Bound in full leather, soft, \$3; cloth, \$2; postpaid.

THE MECHANISM OF THE LINOTYPE.—By John S. Thompson. Revised Second Edition, 1905. The standard text-book on the Linotype machine. Full information and instructions regarding the new Pica and Double-magazine Linotypes. Every adjustment fully described and illustrated, with additional matter concerning the handling of tools, etc. A full list of technical questions for the use of the student. Fifty illustrations. Twenty-nine chapters, as follows: Keyboard and Magazine, Assembler, Spaceband Box, Line-delivery Carriage, Friction Clutch, First Elevator, Second-elevator Transfer, Second Elevator, Distributor Box, Distributor, Vice-automatic Stop, Mold Disk, Metal-pot, Pump Stop, Automatic Gas Governors, The Cams, How to Make Changes, The Trimming Knives, Erecting a Machine, Two-letter Attachment, Oiling and Wiping, The Pica Machine, Double-magazine Machine, Plans for Installing, Tools, Measurement of Matter, Definitions of Mechanical Terms, List of Adjustments, List of Questions, Things you Should Not Forget. Bound in flexible leather for the pocket, making it handy for reference. 218 pages. Price, \$2, postpaid.

MR. JOHN NORRIS, business manager of the New York Times, keeps an accurate record of operating expenses of the Times plant in every department. He calculates that the cost of power per one thousand ems for the Times' Linotypes is one-seventh of a cent and the cost of gas for heating the metal is one-half of a cent per one thousand ems.

ASSEMBLER SLIDE.—Frank J. McCay, who recently graduated from the Inland Printer Technical School, writes: "In a recent issue of the *Linotype Bulletin* I noticed a digest giving all the adjustments for overcoming that annoyance of matrices jumping out of assembler. I experienced this trouble recently. All adjustments were

apparently O. K., but I found the finger on the assembler slide out of plumb. On dressing down inside of finger square and then setting same solid and square on assembler slide, I find this has eliminated that trouble of matrix jumping out of assembler."

A SWIFT GRADUATE OPERATOR.—D. D. Nuckolls, Monroe, Louisiana, who graduated from the Inland Printer Technical School some three years ago, has developed phenomenal speed since, and writes an appreciative letter. The following is an extract: "Since leaving your school I have made as high as nine thousand nonpareil per hour off the hook, but do not guarantee that all the time, and have worked in some of the best job offices and newspaper plants in the South." This is only one of several similar letters received recently and goes to show that with the foundation properly laid, the speed which operators can attain is limited only by the capacity of the machine.

NICHOLS VERIFIES SPEED RECORD.—Mr. Charles A. Nichols, whose portrait appears herewith, in a letter to this department, substantiates the statement recently printed in these columns regarding his speed performance and answers the questions of Mr. W. H. Stubbs, a rival claimant of the speed championship title. Mr. Nichols writes: "With the permission of THE INLAND PRINTER, I take the liberty to answer several questions asked by William Henry Stubbs, of Baltimore, in an article which appeared in THE INLAND PRINTER of Sep-



CHARLES A. NICHOLS.

tember. His questions were in reference to a record made by me on a Linotype machine July 1. His questions result from an article which appeared in this magazine in August. This account of the speed record made by myself was written by a person unknown to me and contained several mistakes. For instance, the account said the machine I used had a speed of nine lines a minute. A statement verified by the Salt Lake *Herald's* machinist, B. L. White, shows that my machine had a speed of ten

lines a minute during the entire eight hours. At times its speed was even greater. The type was nonpareil on a solid slug and did not contain heads, leads or dashes, but was measured just as it came from the machine. The proofs were corrected as fast as they were read. The copy furnished was type-written syndicate matter, and was used in the supplement of the Salt Lake Herald on the following Sunday. Mr. Stubbs says in his article: 'In the illustration with Mr. Nichols at the machine the knife-setting device indicates a minion slug.' If Mr. Stubbs had looked more carefully at the illustration he would have probably noticed that the machine was locked up and that it would be impossible to set a line of type with it in this condition. The flash-light photo was taken Monday afternoon, the day following the date on which the record was made. It was taken at what is known as No. 6 machine, simply to show a cut of the Linotype machine and myself to illustrate the story which appeared in the Herald. The machine on which the record was

no avail. Can you tell me whether the pot needs repacking, or do you suppose there is a hole worn through from the neck of the crucible?" *Answer.*—The crucible of your pot must be cracked, and there is nothing you can do but get a new one to replace it. A similar trouble is sometimes due to running the pot too full of metal, so that it pours out of the mouthpiece when the pot tilts forward, before the pot has a chance to lock up against the mold.

ADJUSTMENT OF MAGAZINE.—M. H. C., Pana, Illinois, writes: "I wish you would tell me if it is the back magazine entrance that needs adjusting if the matrices fall on top of the magazine. In several cases I have found different matrices clogging up the channel other than their own. Sometimes the distributor will work O. K. for hours, without giving any trouble. When I change magazines to six-point, every few minutes I have this trouble." *Answer.*—If the matrices are clogging in the distributor entrance or falling on top of the partitions, it is because the magazine is not set properly sidewise. Adjust it by



C. P. GARING.



GEORGE VANDENBERG.



M. R. JOHNSON.



B. L. EISENBREY.



S. E. MANNING.

RECENT GRADUATES MACHINE COMPOSITION BRANCH, INLAND PRINTER TECHNICAL SCHOOL.

made is known as No. 8, a nonpareil machine. This is so located in the office that a good photograph of it could not be secured. The scale in Salt Lake City is 11 cents per one thousand ems, and for the night's work I received \$11.70, duly verified and sworn to by William Igleheart, manager of the Salt Lake Herald. That the type was duly set, measured and corrected is sworn to by the following witnesses: William Igleheart, manager of the Herald; B. L. White, machinist, and Sydney Hecker, foreman. The affidavits have been forwarded to the Mergenthaler Company in New York."

END SQUIRTS.—W. L., Austin, Texas, writes: "Enclosed please find slug. You will notice there was a left-hand end squirt. I have been having considerable trouble with this machine in the last two weeks through these squirts, and I can not locate the trouble. Will you be so kind as to suggest a remedy?" *Answer.*—When squirts occur on the left-hand end of long lines, it is an evidence that the lock-up of the mold disk against the matrix line is too tight. Adjust it by the eccentric in the roller which runs in the gear cam. Keep the spacebands lubricated with graphite, and see that your justification levers move up freely; also clean the face of the mold and have the mold wiper so set that it wipes the face of the mold at each revolution.

CRACKED CRUCIBLE.—C. P. G., Fulton, Kentucky, writes: "I am having some trouble with the machine here. On casting, the metal spurts out the top just above the mouthpiece, running over the top on the molding-wheel and clogging the machine. I have used red lead, oil, putty, also cement mixed, on the top of the mouthpiece, but to

the screws in the side of the magazine until, when the distributor is turned by hand, the matrices dropping from the bar will just clear the proper partition. Run out all the letters in any one channel and let them distribute one after another in making this test.

NEW VERGE LOCK.—C. S. J., Stamford, Connecticut: "(1) Please state in detail how to move rods back from verges prior to lifting off magazine on a Standard No. 2 Linotype, there being no upper locking bar used. (2) What is the cause of small particles of metal adhering to matrices and carrying into magazine?" *Answer.*—(1) In order to disconnect the verges from the magazine on the late model Linotype it is necessary to throw the small lever projecting from the right-hand side of the magazine above the verges. This is the verge lock, which takes the place of the old style wire, which had to be inserted, the present one being fixed in the magazine and requiring a half turn to lock the verges. Of course the keyboard must also be locked and then the keyrods can be turned backward in the usual manner. (2) The cause of metal adhering to matrices is ordinarily insufficient pressure in locking the mold against the matrices, allowing a fine film of metal to spread over the edges of the matrices. The adjustment for this is the eccentric for the roller which travels in the gear cam.

UNEVEN TRIMMING OF SLUGS.—K. E. K., Port Jervis, New York, writes: "Enclosed find two slugs—one 13 and the other 26½ ems long. You will notice how the trimming appears on the two slugs. Why is this difference on the long slug when changing from the small measure to the larger? This has occurred just recently,

and I have been operating on the knives without permanent success. If I get the long slug true, then the short slug is too deeply cut, and vice versa." *Answer.*—It seems that your back knife is not parallel with the mold. I am presuming that you are using but one mold in the disk. The same thing would occur if you were using two molds and both of them were not exactly in alignment with the stationary trimming knife. The molds must be placed so that the slug cast in either one will trim in an identical way. Of course if the stationary knife is not parallel with the mold, short slugs may trim perfectly, while longer ones will not do so. Line up the stationary knife first, without reference to the adjustable knife. Fix the latter after you get the stationary knife properly set.

ALIGNMENT OF ELEVATORS.—F. J. F., Ottawa, Illinois, writes: "In the current issue of THE INLAND PRINTER I notice, under the head of Machine Composition, you run the digest sent me by letter of September 12 in reply to my inquiry of wearing of combinations on matrices and improper alignment of second elevator bar and first elevator intermediate bar. Perhaps it would be of interest to you to know how I overcame the difficulty. In concluding that plate on second elevator bar was not worn sufficiently to undertake the trouble of placing a plate to hold same in proper position, I reasoned out another scheme. Loosening the screws holding front plate of elevator intermediate channel, I inserted thin manila cardboard at the bottom of each brace of the castings, giving the same about $\frac{1}{4}$ inch clamp. By doing this, the top of the front plate was tipped back sufficiently to bring into proper alignment the parts affected, and yet not interfere in the least with the transfer of spacebands or matrices." *Answer.*—It is not advisable to tilt or otherwise throw out of adjustment parts of the Linotype machine. Such practices will surely give trouble later on. A renewal of worn parts is the proper remedy in this case.

LEAD-POISONING AMONG PRINTERS AND OPERATORS.—The chief inspector of factories and workshops of London, England, reports annually to the home secretary as to the working of the factory acts. Foremost in importance he puts lead-poisoning, in which there were nineteen cases, four proving fatal. The nineteen cases are made up as follows: Compositors, fourteen (three fatal), and one each in a stereotyper, a Linotype machinist, an assorter of type, and a Monotype caster. A special warning is given as follows: Mr. Allhusen (Newcastle), under the heading of "Dangerous Trades," reports the results of some experiments he made respecting the fumes from type-melting pots: "Three years ago, after a conversation with Mr. Vaughan respecting the necessity to provide hoods over type-melting pots, I made the experiment during the vacation, of aspirating the gases from the pot of molten metal into acid, for three days, and found no trace of lead upon analysis. It seemed to me unreasonable to suppose that lead, a metal of high volatility, should be volatilized, even to the smallest extent, at the temperature of the melting point of type metal (lead volatilizes at about 1,500 C., while type metal melts at about 300). There was a chance, however, that some of the oxide forming the dross at the surface might be carried away by the hot air arising from the pot, and deposited in the rooms. I have this year obtained direct confirmation that such is actually the case."

ADJUSTMENT OF FIRST ELEVATOR.—E. R. L., Richmond, Virginia, writes: "(1) The justification for first elevator after mold comes forward on locking pins is in screw on

top of first elevator, and one-thirty-second inch rise in elevator is about proper, as I understand it. I have a machine which if set to that justification will cause the mold to cut or shave the ears of matrices, and the only way to prevent touching the ears is to give elevator at least one-fourth of an inch rise, which in my judgment is a powerful pull on ears in justifying line. And another thing occurs: The matrices are shaved off more on the left-hand end of a line than on the right-hand end. Everything is apparently in good shape about the first elevator; screws are all tight; no accumulation of metal in same or on mold; lines sent in are not tight; tight line attachment working all right. (2) I have a good deal of trouble with the letter 't,' both lower-case and cap. I know the combination is delicate, but they seem to give out too quickly for me and drop off second-elevator bar, and when they transfer they do not seem to track; that is, they do not strike the combination on second-elevator bar, but get stuck tight on it and prevent transfer into distributor box. Sometimes they drop off into the hair-space box. I have examined the second-elevator bar and it is perfectly smooth; no dents to break combination, and if matrix is put on by hand it goes on easily and correctly. I have examined elevator intermediate bar and channel to see if anything was striking the combination, but nothing is wrong there." *Answer.*—(1) If you can not get one-thirty-second inch adjustment in the first elevator your mold must be out of place in the disk. It must be set in the bottom of the pocket and as far to the right as it will go. Secure it tightly with the screws; then make your adjustment of the first elevator so that it rises but one-sixty-fourth inch before the cast. (2) The damage being done to the combinations of the lower-case letters shows that the adjustment of the first-elevator cap is not properly made. It is evident that the combinations are striking on the second elevator as the matrices are transferred. This may be corrected sometimes by the first-elevator cap, but if the second elevator is worn, a new plate is in order, or the repair of the old one. Examine the alignment of the second elevator with the plate in the first-elevator cap when the second elevator is down. Do not have any matrices in the first elevator. You can then see if the parts are in alignment.

RECENT PATENTS ON TYPESETTING MACHINERY.

Assembling Mechanism.—W. G. Middleton, Tucson, Arizona, assignor to the Mergenthaler Linotype Company, New York city. Filed March 30, 1906. Issued September 4, 1906. No. 830,350.

Double-Magazine Linotype.—T. S. Homans, Brooklyn, New York, assignor to Mergenthaler Linotype Company, New York city. Filed March 23, 1906. Issued September 4, 1906. No. 830,436.

Multiple Magazine Linotype.—Frank Johannesen, Erie, Pennsylvania, assignor to Mergenthaler Linotype Company, New York city. Filed April 28, 1906. Issued September 11, 1906. No. 831,003.

Assembler Lift.—C. T. Libby, Portland, Maine. Filed December 8, 1900. No. 832,396. Filed June 19, 1903. No. 832,397. Filed July 23, 1903. No. 832,398. Issued October 2, 1906.

BOOKS THAT HAVE NOT HELPED ME.

- "Under a Mysterious Spell," by Brander Matthews.
- "The Naked Truth," by Anthony Comstock.
- "Other People's Money," by Paul O. Stensland.
- "Chips That Pass in the Night," by John W. Gates.
- "The Laying of the Last Minstrel," by Lew Dockstader.
- "The Origin of Speeches," by W. J. Bryan.—S. E. Kiser.



This department is designed to furnish information, when available, to inquirers on subjects not properly coming within the scope of the various technical departments of this magazine. The publication of these queries will undoubtedly lead to a closer understanding of conditions in the trade.

IMITATION TYPEWRITTEN WORK ON JOB PRESSES.—J. P. S., Kansas City, Missouri: "Will you please send me information concerning the ribbon for imitation typewritten circulars for a 10 by 15 inch press, also the reel?"

work." *Answer.*—The September, 1905, number of THE INLAND PRINTER contained an article entitled "Imitation Typewritten Letters," which gives full particulars regarding this process.

A VIGNETTE SCREEN PUNCH.—A. F. Co., Baltimore, Maryland: "Can you give us the name and address of the manufacturer of a hand-engraver with screen or lines on it, to soften down the rough edges of half-tones?" *Answer.*—Frank R. Craig, Hamilton, Ohio, manufactures a vignette screen punch; price, 50 cents.

PAPER-BOX MACHINERY.—M. B. Co., Fredonia, New York: "We would like to ascertain where we can purchase a machine such as boxmakers use for folding and pasting the paper around the outside of candy boxes." *Answer.*—The M. D. Knowlton Company, 29 Elizabeth street, Rochester, New York, can supply you.

The Chicago Farm Journal

We don't want you to use The Chicago Farm Journal just because we SAY it will pay you. And we are not satisfied if you use it because you THINK it pays you. We want you to use it only when you KNOW it pays you. That's why we insist that you key your ads.

The Chicago Farm Journal Company

Eastern Office: 14 Bond St., New York

Western Office: 1 Ada St., Denver

Answer.—The Miller-Bryant-Pierce Company, Aurora, Illinois, manufacture this attachment, and can give you full particulars.

INGOT CASTING APPARATUS.—J. K., Amsterdam, Holland: "Can you furnish me with the address of a manufacturer of pig-casting machines, with cooling apparatus, for casting pigs for the Monoline machine?" *Answer.*—E. W. Blatchford & Co., 70 North Clinton street, Chicago.

REFORMED SPELLING.—W. H. W. & Sons, Freeport, Illinois: "Can you furnish us a list of words as spelled in the new style?" *Answer.*—The Government Printing Office, Washington, D. C., will send you a booklet on the subject upon receipt of 25 cents.

IMITATION TYPEWRITTEN LETTERS.—J. R., Dallas, Texas: "I write you for the process of printing imitation typewritten letters on a job press through silk. Kindly inform me how the work is done and where I may obtain the necessary materials with which to do such

PARAFFINING MACHINE.—T. P. Co., Warren, Pennsylvania: "Can you tell us where we can procure a machine to apply oil or paraffin to paper and cardboard signs?" *Answer.*—The M. D. Knowlton Company, 39 Elizabeth street, Rochester, New York, or Fuchs & Lang Manufacturing Company, 29 Warren street, New York city.

CARBONIZED PAPER.—S. C. Co., Columbus, Ohio: "Do you know of any preparation for printing a carbonized effect on the back of paper, making thereby a paper face and carbon back, to be used in duplicate ticket books, etc.?" *Answer.*—The General Manifold Company, C. T. Burkhardt, General Manager, Franklin, Pennsylvania, can inform you.

HOLIDAY TEXT CARDS.—G. W. W., Wildwood, Pennsylvania: "Can you inform us of the address of a firm handling text cards like the enclosed? We desire them in one thousand packs for Christmas trade." *Answer.*—

Raphael Tuck & Sons, Boston, Massachusetts; Taber-Prang Art Company, Springfield, Massachusetts, or Michael F. Tabin, 373 Broadway, New York city.

BRASS PLATE ENGRAVING.—C. E. & P. Co., Milwaukee, Wisconsin: "Can you supply us with the address of a brass-plate engraver?" *Answer.*—Edward Flemming & Co., 415 Dearborn street, Chicago.

ENVELOPE MANUFACTURERS.—T. C., St. Paul, Minnesota: "Will you oblige me with the address of firms making envelopes?" *Answer.*—John H. Batterman & Co., 334 Dearborn street, Chicago, manufacture envelopes.

DOUBLE VIGNETTING PUNCH.—V. P. Co., Terre Haute, Indiana: "Please send us immediately one double vignetting punch for smoothing up the edges of vignettted half-tone cuts." *Answer.*—We do not handle articles of this

facturers of lithographing machinery, presses, etc., also the name of some firm which engraves lithograph stones for the trade." *Answer.*—The following firms can supply you with lithographing machinery: Fuchs & Lang Manufacturing Company, 29 Warren street, New York, and Robert Mayer & Co., 19 East Twenty-first street, New York city. We do not know of any firm that engraves lithograph stones for the trade.

ROLLER COMPOSITION.—"Subscriber" asks: "Can you give me a good formula for roller composition?" *Answer.*—The following is recommended: To eight pounds transparent glue add enough water to cover it; let it stand with occasional stirring seven or eight hours. After twenty-four hours, all the water should be absorbed. Heat it in a water bath, as glue is always heated as soon as melted, and when both rise, remove from fire, and add

Increased Incomes

Are the results of a course of instruction in the Inland Printer Technical School. Instruction is given in Job Composition and Linotype Machine Composition. The regular course in each branch consists of six weeks. Students may enter at any time. Linotype course, \$60; Job course, \$25.



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nature and would refer you to the F. Wesel Manufacturing Company, 70-80 Cranberry street, Borough of Brooklyn, New York.

PARRAFFINED PAPER.—C. B., Kalamazoo, Michigan: "How is paraffined paper made?" *Answer.*—Paraffined paper is made by drawing long rolls of paper, by means of a series of cylinders, through a steam-heated trough containing a solution of paraffin and stearic acid, and thence to a large wooden cylinder on which it is rolled.

STEREOTYPE METAL.—C. C. Co., Niagara Falls, New York: "We are in the market for stereotype metal and would like to receive quotations on same in one-ton lots." *Answer.*—E. W. Blatchford Company, 5 Beekman street, New York, and Great Western Smelting & Refining Company, 175 West Kinzie street, Chicago, can quote you prices.

LITHOGRAPHING MACHINERY, ETC.—E. N. M., Griffin, Georgia: "Will you kindly give us the address of manu-

seven pounds molasses that has been made quite hot. Heat with frequent stirring for half an hour. The molds should be clean and greased. Pour into molds after it has cooled a little, and allow to stand eight or ten hours in winter, longer in summer. Some use far more molasses, three to four times above quantity, and less water. In this case, after soaking one to one and one-half hours, the glue is left on a board overnight, and then melted with addition of no more water, and three or four times its weight of molasses added. Two hours' cooking is recommended in this case.

If employing printers were as well posted on the cost of manufacture as are employers in other lines of manufacture requiring the same amount of capital, there would most probably be as many well-to-do printers as there are rich manufacturers. Would it not be wise to consider this point when you feel like cutting the price of your product to help some of those other manufacturers?—*The British Printer.*



BY S. H. HORGAN.

In this department, queries regarding process engraving will be recorded and answered. The experiences and suggestions of engravers and printers are solicited. Address, The Inland Printer Company, Chicago.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

- REDUCING GLASSES, unmounted. 35 cents.
 PENROSE PROCESS YEAR-BOOK, 1905-6. \$2.85, postpaid.
 THREE-COLOR PHOTOGRAPHY.—By A. von Hübl. \$3.60, postpaid.
 PHOTO-MECHANICAL PROCESSES.—By W. T. Wilkinson, revised and brought down to date by the author. Cloth, \$3.
 PHOTOENGRAVING.—By Carl Schraubstadter, Jr. Cloth, illustrated with numerous diagrams, and provided with a copious index. \$3.
 DRAWING FOR REPRODUCTION.—A practical handbook of drawing for modern methods of reproduction, by Charles G. Harper. Cloth, \$2.25.
 LESSONS ON DECORATIVE DESIGN.—By Frank G. Jackson, S. M. in the Birmingham Municipal School of Art. Elements, principles and practice of decoration. Cloth, \$2.
 THE HALF-TONE PROCESS.—By Julius Verfassner. A practical manual of photoengraving in half-tone on zinc, copper and brass. Third edition, entirely rewritten; fully illustrated; cloth, 292 pages; \$2, postpaid.
 THEORY AND PRACTICE OF DESIGN.—By Frank G. Jackson. Advanced text-book on decorative art; sequel to "Lessons on Decorative Design"; explaining fundamental principles underlying the art of designing. \$2.50.
 DRAWING FOR PRINTERS.—By Ernest Knauff, editor of *The Art Student* and director of the Chautauque Society of Fine Arts. A practical treatise on the art of designing and illustrating in connection with typography for the beginner as well as the more advanced student. Cloth, \$2.
 PHOTOENGRAVING.—By H. Jenkins. Containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapter on the theory and practice of three-color work, by Frederic E. Ives and Stephen H. Horgan, the frontispieces being progressive proofs of one of the best exhibits of three-color work. The whole is richly illustrated, printed on highly enameled heavy paper, and bound in blue silk cloth, gold embossed; new 1906 edition, revised and brought down to date; \$2.
 PHOTOTRICHROMATIC PRINTING.—By C. G. Zander. To learn the first principles of three-color work there is no better book than Zander's "Phototrichromatic Printing." The photoengraver or printer who attempts color-work without understanding the laws of color phenomena will waste much time and money. To supply this elementary knowledge is the purpose of Mr. Zander's book, and it is done in a thorough manner without scientific complexity. Fifty pages, with color-plates and diagrams. Cloth, \$1.
 PRIOR'S AUTOMATIC PHOTOSCALE.—For the use of printers, publishers and photoengravers, in determining proportions in process engraving. The scale shows at a glance any desired proportion of reduction or enlargement, as well as the number of square inches in the proposed cut. It consists of a transparent scale, 8 by 12 inches (divided into quarter-inch squares by horizontal and perpendicular lines), to which is attached a pivoted diagonal rule for accurately determining proportions. A very useful article for all making or using process cuts. \$2.
 THE PRINCIPLES OF DESIGN.—New ideas on an old subject. A book for designers, teachers and students. By Ernest A. Batchelder, Instructor in the Manual Arts, Throop Polytechnic Institute, Pasadena, California. This book has been designated as "the most helpful work yet published on elementary design." It clearly defines the fundamental principles of design and presents a series of problems leading from the composition of abstract lines and areas in black, white and tones of gray, to the more complex subject of nature in design, with helpful suggestions for the use of the naturalistic motif. There are over one hundred plates. Published by The Inland Printer Company, \$3.

SENSIBLE SANITARY DARKROOMS.—American process-workers who came under the influence of Mr. H. O. Klein, while he was in this country introducing his collodion emulsion, are indebted to him for the stress he put on the cleanliness of the darkroom. He recommended that the walls of the darkroom be covered with a glazed paper or painted, the color to be a deep orange-yellow; the floor to be covered with linoleum, or oilcloth; a porcelain sink and only those things used in the coating and development of an emulsion plate to be allowed in the darkroom. With the wet plate dust that fell on the plate was washed off

by the flow of the next solution. Not so with emulsion. If photographers considered how unhealthful dirty and ill-ventilated darkrooms were they would avoid them.

THE UNITED STATES GOVERNMENT PROCESS PLANT.—From Manila comes an inquiry as to whether the United States Government has its own photoengraving plant as it has in the Philippines. *Answer.*—The Public Printer made the recommendation to the present Congress that it would be highly profitable and exceedingly convenient to the Government if it had its own process plant in Washington where all kinds of illustrations, maps, charts, patent drawings and even collotype work could be done. A Mr. Brown was commissioned to gather estimates as to the cost of establishing and maintaining such a plant. The writer gave his assistance toward compiling the estimates, which Mr. Brown took back to Washington. The matter was laid over at the last session of Congress, but is sure to come up again at the coming session.

BURNING ENAMEL.—It may not be generally well known that intense heat and sudden cooling will soften copper, but the only way to harden copper again is to hammer it. After burning in the enamel the copper plate should be cooled slowly. This is the way S. Scholes tells how to do it in *Process Work*: In burning in copper where fish glue has been used as a resist, the heating over the gas should not be carried to such an extent as to require the copper plate to be plunged in water. When cooking the plate, it should be kept in the flame until the shadow portion becomes a good brown color, and the high lights are of an equal crimson or pink color. If this is taken out of the flame and put on one side for a minute or so, the high lights will gradually turn a silver color and the shadows become a chocolate color. While this is taking place the next plate can be cooked up, and when the first has reached its desired color put to cool on an old litho stone or a flat iron bed. If this way is tried there is no need for rushing the plate and no fear of overcooking the high lights.

ENAMEL FORMULAS AGAIN.—James G. Sweet, Boston, writes, among other things: "I have been using for years an enamel formula I got from your pages and found it quite satisfactory. A friend of mine sent me from abroad the following formula which he said was the most up-to-date thing in half-tone work he found over there:

Water	9½ ounces
Le Page's glue.....	3 ounces
Citrate of iron and ammonia.....	42 grains
Bichromate of ammonia.....	130 grains

I have tried it and never had so much trouble with the enamel lifting from the plate. I write you to learn if you know anything about this new formula and if I have the proportions right or is there anything left out?" *Answer.*—There is such a formula which comes highly recommended from abroad and you are the second reader who has written telling that there was trouble in working it. I can not see the reason for using citrate of iron and ammonia, citrate of ammonia would be better. But why, after all, experiment with this new formula when the old one was, as you say, quite satisfactory?

PREPARING METAL FOR THE ENAMEL COATING.—Herman J. Schmidt gives this advice as to the preparation of metal plates so that the enamel will stick: "See that your plates are properly prepared before applying enamel. Use a fine cutting charcoal. This removes all grease and gives it a roughness, or tooth or grain as you call it, which is sufficient to give the enamel a hold. If you do not want to use charcoal, grain your plates in a passing bath. First remove all grease by polishing with most any powder, rouge, emery, whiting, chalk, pumice, etc., then wash well.

If the plate be zinc, make a five per cent solution of nitric acid and let it pass over the plate a few times, then wash well, clamp plate in the whirler, and pour enamel on to it. For copper the same treatment, only use perchlorid of iron solution, one ounce to three ounces of water. This will give you an absolutely safe surface for your enamel, one that you can etch in a fifty per cent solution of nitric acid and not come off."

CHALK PLATES.—R. K. Benson, Kansas City, writes: "I have a number of steel plates that I should like to coat with a chalk mixture for engraving through with a needle and stereotyping. Can you tell me the composition of the mixture?" *Answer.*—Formulas for chalk plates have been published in this department. Here is one from the *Process Engraver's Monthly*: Take some good gum solution, made by slowly dissolving gum arabic in warm water until it is about the consistency sold by stationers for scrap album purposes.

Precipitated chalk	8 ounces
Gum solution	1 fluid ounce
Water	Quantity sufficient

Add the water and stir all together until the whole becomes a thin batter that will pour well. The base must be free from grease, rust or scale. Make the base as hot as the hand can comfortably bear it, then pour on the chalk mixture, and set the plate level in a slow oven. When dry, the surface will have a crust that can be pulled off and the chalk scraped or cut level. It is difficult or impossible to give exact formula, but if there is too little gum, the plate will be soft and crumbly; if too much gum, it will be hard. A little experience will enable usable plates to be made every time.

A NOVELTY IN CARD PRINTING.—A. B. Cummings, Duluth, Michigan, writes: "I enclose two of my business cards. Have you ever seen anything like them? They have interested every one who has seen them. The line-work is worked in the half-tone. Being an engraver of fourteen years' experience, I wish to thank you for your very interesting and instructive columns devoted to process engraving. I don't care how long a man has worked at his trade, there never comes a time when he has learned it all. With our craft especially there is always something new—some new trouble with chemical combinations. I won't say often, but then now and then. Watching THE INLAND PRINTER and reading your columns carefully has helped me out of a hole many a time. Then I can always see where I can improve and make life more worth the living." *Answer.*—After all these nice words about this department I am obliged to reciprocate by saying the cards are beautiful and describe how they were made: A half-tone negative was made of a piece of birch bark. After, a print was made on metal from a live negative of the card design, the half-tone of the birch bark was printed over it and the plate etched, the effect of the card being that it appeared as if printed on birch bark—this effect being heightened by double printing from the same block in an orange and blue-black ink.

AUSTRIAN AND ENGLISH COLORWORK.—F. C. Tilney, in commenting on an exhibition of Austrian color-printing, makes comparisons with similar work in his own country that are not complimentary to the latter. Here are a few paragraphs from what he writes in the *British Journal of Photography*: "Those who have had to do with the reproductive arts in England know how often proofs pass and re-pass on account of blemishes so obvious that they wonder that such proofs could ever have been submitted. Your Britisher has usually to be told inch by inch; the customer acting as foreman printer. Your Continental can show his

customer what is wanted. His intelligence, his infinite capacity for taking pains, and his general nattyness usually bring about a result at the first essay. As was to be expected in an exhibition of Austrian work, Vienna makes the bravest show, Prague coming next in importance. Particularly good are the specimens of four-color printing, a method not worked in this country to any great extent, though examples of it are common enough, passing for three-color work to the uninitiated. In the majority of proofs shown without originals in this interesting exhibition, however, one is conscious of a fine color sense on the part of the makers. The purple, or red, or yellow all-overishness which mars so much three-color work is delightfully absent. This is probably due in many cases to the



EXPECTATION.

Courtesy J. B. Mabry, Houston, Texas.

fourth printing. A delicately light tint of blue, for instance, such as a tender sky may demand, is an impossibility when there are only small dots of dark blue far apart to give it, but a pale ink pretty fully applied is a different matter. When this is pressed into service, the dark dots are free to do their shading duty in other parts without hurt to delicate passages. Of course this method may mock all the theories and outrage the theorists, but when it comes to actual commercial practicality, how much are the theories of enthusiasts allowed to count? Is it not a fact that blockmakers are to this hour seeking their salvation in new and yet newer experiments with color filters in one hand, while they are turning out their marketable work with the other? Is it not a fact that blocks are fine-etched, retouched, unmounted and knocked up from behind, burnished, tooled, and otherwise licked into shape, and all this in accordance with the customer's grumbles? Are there three ideal inks for all purposes in daily and universal use? Truly our theories are out of reach at present. They are proper and inspiring on the rostrum, or before the scientific proscenium; but behind the scenes we are "fine-etching" for dear life. "Fine-etching" is the confession of the theoretical breakdown. Moreover in England it is the bane of artistic work, because as a rule the etcher himself is not fine enough. They do these things different in Germany."

The Greater Magazine for 1907



HE PLANS of The Greater Magazine for 1907 are so far advanced that the publishers feel confident that this will be the greatest year in the history of this successful publication. Arrangements have been perfected whereby the work of the greatest writers and artists will be placed before its readers. A greater array of literary and artistic ability will be represented than has ever been connected with a single magazine. Among the attractions offered for the coming year the following will be found:

The Great Northwest . . . *Arthur Hope*
 The Church in Politics . . . *James Sharpe*
 Municipal Power . . . *Harrison Gray*
 "When Our College Team Won"
 James R. Godfrey
 "The Only Hope" *B. R. Jones*

These will, in a small measure, convey an idea of the character and scope of the articles to be published during the coming twelve months. The illustrations will be the work of the world's leading artists.

The Greater Magazine Company
 222 Johnson Street, Chicago.



BY JOHN E. CASHION.

This department receives frequent requests for half-tone-overlays and progressive sheets for three-color work. In the future THE INLAND PRINTER will supply cut overlays of suitable subjects at a nominal cost for the time consumed in preparing such work. Pressmen who are anxious to apply specimens to actual work in hand should forward cuts by mail or express. Explanations and answers to inquiries will be sent with all specimens. The work is in charge of an expert who understands and appreciates the different requirements of various subjects.

Workmen in every branch of the printing and allied trades are requested to file their names, addresses and qualifications on THE INLAND PRINTER'S list of available employees. Registration fee, \$1. Name remains on list and is sent to all inquirers for three months; privilege of renewal without further charge. Employers are invited to call upon us for competent help for any department. List furnished free. Specification blanks on request. Enclose stamp when inquiring for list of available employees. Address, The Inland Printer Company, Chicago.

The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PHOTOTRICHROMATIC PRINTING.—See Process Engraving.

PRESSWORK.—By William J. Kelly. A manual of practice for printing-pressmen and pressroom apprentices. New enlarged edition. Cloth, \$1.50.

THE HARMONIZER.—By John F. Earhart, author of "The Color Printer." A book of great value to any printer who prints on tinted or colored stock. Cloth, \$3.50.

TYMPAN GAUGE SQUARE.—A handy device for instantly setting the gauge pins on a job press. Saves time and trouble. Made of transparent celluloid. Postpaid, 25 cents.

THE THEORY OF OVERLAYS.—By C. H. Cochrane. A practical treatise on the correct method of making ready half-tone cuts and forms of any kind for cylinder presses. Revised edition, 25 cents.

OVERLAY KNIFE.—Flexible, with a keen edge, enabling the operator to divide a thin sheet of paper very delicately. Blade runs full length of handle, which can be cut away as knife is used. 25 cents.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1 postpaid.

PRACTICAL GUIDE TO EMBOSSEING.—By James P. Burbank. Contains instructions for embossing by the various methods applicable to ordinary job presses, and much information not hitherto accessible. 75 cents.

A CONCISE MANUAL OF PLATEN PRESSWORK.—By F. W. Thomas. A thoroughly practical treatise covering all the details of platen presswork, for the novice as well as the experienced pressman. All the troubles met in practice and the way to overcome them are clearly explained. 32 pages. Price, 25 cents.

WRONG GRADE OF INK.—J. W. S., Martinsville, Indiana, writes: "Enclosed find sample of half-tone work, also paper used. The color is very light; could not run it heavier on account of picking. If not asking too much, would like to know how to overcome 'picking' on work of this kind. Ink used was combination black." *Answer.*—The ink employed is entirely too strong in body for delicate coated stock. It is seldom a combination black ink will cover enamel paper on heavy cuts without lifting, as it is made especially for the various classes of work, such as bond, linen and book papers. For work of this nature, use regular half-tone ink and a full color may be carried without fear of picking.

PRESS SLURRING.—J. H. M., Omaha, Nebraska, writes: "Can you tell me how to overcome the slur on a job press? You will notice by the enclosed specimens that the slur appears at the top and lower edge of each. Have tried all known remedies, but when I attempt to print anything like a heavy form, the slur is sure to appear." *Answer.*—Slurring is usually caused when the platen of the press is not set evenly on the impression screws, or when the form is locked up too high in the chase; especially if the form be large. Excessive packing will also cause slur. When extremely heavy forms are to be run on a job press, care

should be used in the selection of the tympaning, using only hard tympan and as few loose sheets as possible. Test the accuracy of the platen to the bed of the press, also the friction stud in the large gear wheel, which sometimes becomes worn down and causes looseness and a slight wobble in the platen as it is taking the impression.

TROUBLE WITH ROLLERS.—S. W., Abbeville, South Carolina, writes: "We have recently moved our pressroom into a basement, where the ventilation is poor and the light is hardly sufficient. We are running a Babcock Pony Press and have much trouble with our rollers. The ink will not distribute as formerly and the rollers become as clean as if they had been washed after running a short time. The ink accumulates on the 'table' and the print is very pale. There is, at times, considerable dampness in this basement, and rollers that are not in regular use become moldy and rotten in a short time. Do you think all of this can be attributed to lack of ventilation?" *Answer.*—Rollers that are used before being thoroughly seasoned will often cause trouble such as you speak of. Or if rollers are placed in damp quarters, they become water-soaked and are unfit for use. This, no doubt, is the cause of your trouble. Store the rollers in a dry place and only keep them in the pressroom while in use. Keep a thin film of good machine oil on the surface of the rollers to prevent them from absorbing moisture and swelling.

REPLACING OLD WAYS.—J. O. C., Danbury, Connecticut, writes: "I have ten cylinder presses in my care, two of which are 'Economics.' The tracks beneath the bed, which support the trucks, are in bad condition. Both the upper and lower tracks have several hollow places worn in them from the reversing of the trucks. One of the hollows is directly under where the bed and cylinder or grippers meet, causing a slur. I have used rosin, with little or no success. Newspaper can be run without slur, but any hard or enameled paper will show a slur a quarter of an inch deep all along the grippers. Can the tracks be turned over, or are they smooth finished on both sides?" *Answer.*—The trouble you complain of may be overcome by replacing the lining of the old ways with new ones. It is not advisable to attempt to reverse the ones now in use, as they would have to be dressed off and refitted, which would make them too thin to hold the bed up to its proper height. Write the pressbuilders direct, giving them the number of the machine and the part desired. They have the different parts of these presses in stock and they can be obtained on short notice.

GOLD LEAF WORK.—D. J., Grand Rapids, Michigan, has sent a sample of printing on satin ribbon, regarding which he writes: "Will you please enlighten me as to the best method of printing on ribbon with gold or white leaf? Also, how is the leaf applied? I enclose one printed with ordinary gold size." *Answer.*—The apparent defect on the specimen sent is caused by the leaf not having been applied with enough pressure. Good gold size, (yellow) with a small quantity of heavy gloss varnish added, is sufficiently strong to hold gold or white leaf to cloth or paper. The leaves of gold should be cut into approximate sizes of the spaces to be covered and the leaf lifted on with a regular gold leaf pad and laid onto the printed matter, taking care that it is laid on smoothly. Then a sheet of paper should be placed over the leaf and a second impression taken, so as to press down and affix the leaf more firmly. It is advisable to allow the smut-sheet to remain in the work until it becomes thoroughly dry, when the surplus leaf may be gathered up in soft rubber especially supplied for that purpose. By this method there is hardly any waste, as all the surplus gold may be picked up, leaving the print clean and sharp.

SECURING REGISTER.—W. O. G., Washington, D. C., writes: "Will you kindly give any information you may possess that will assist a pressman to stop an irregular register in a cylinder press? The work done when the trouble occurred was blank-book headings. At a speed of fifteen hundred impressions per hour the sheets come out with the printing sometimes in the boxes where it should be, and the next two or three impressions would strike above the center about two leads. Yet this variation would run uniformly straight with the gripper-edge of the sheet. Running the press at a speed of two thousand an hour gives better results and the fault is lessened. Yet there is a noticeable defect in lines which back up each other. The peculiar nature of this fault is that it is irregular. In other words, it does not appear on all work. Right here is where the puzzling part comes in." *Answer.*—Apparently the variation in register is due to the register rack not engaging the segment on the cylinder properly. This



A SNAP-SHOT.

Photo by E. M. Keating.

is often the cause of just such a variation; especially if the press has been run a number of years and the rack does not fit the registering-segment on the cylinder properly. The adjustment of the cylinder to the bed bearers is also important. It should remain firmly on the bed bearers at all times, and if started properly (i. e., the segment engages the rack in the proper manner), little variation in register will be noticed between the bed and the cylinder. See that the feed-guides do not rise too quickly and lose control of the sheet before the grippers take it. They should remain down in contact with the tongues as long as possible, yet rise quickly enough to allow the grippers to take the sheet without tearing. Avoid setting the grippers too tight, as this is sometimes the cause of poor register. The air-springs should also be looked after and changed according to the speed the press is run. After securing a register, do not change the speed or run the press at various speeds and expect the same results, as

it is impossible to secure perfect register under such conditions. Other information covering this work appeared in this department in the May issue of *THE INLAND PRINTER*.

BLENDING COLORS.—E. J. S., Milwaukee, Wisconsin, writes: "Enclosed you will find a copy of a blotter which has given me a great deal of trouble, and which I would like to inquire about. There is a red tint run over buff tint on white stock, and I do not seem to get the right idea of printing the red and having the edge fade off like the sample. I tried shaving down the edge and smashing the cut, but it leaves an abrupt edge. Could it be that the form rollers are raised off the cut on one end? The work is to be done on a Colt's press." *Answer.*—The effect on the blotter before us is obtained by blending the red color by means of a division in the ink fountain. Run the buff tint first and follow this with all the other colors excepting the red, which should be run last. Lock the tint-block in the chase as near the center of the bed of the press as possible. Then place the ink in the fountain so that the feed supply will only cover the half of the sheet you desire to print, keeping the rollers clean on the other part of the press. All vibration should be taken out of the distributing rollers so the flow of ink may be controlled, holding it at one end of the sheet only. The tint-block should cover the entire sheet while printing, to avoid any streaks, or leaving an impression mark from the edge of the plate. In this case, the red tint being printed at an angle, it is necessary that the guides be set in that manner so the position of the sheet will conform with the flow of the ink. A very good dividing block for holding the ink in the proper place may be made of plaster of paris. Pen up one end of the ink fountain the width of the block desired; then mix the plaster of paris with water and pour it in the fountain and drop one or two heavy slugs into the block to give it weight. After it is thoroughly dry, remove the block and it will fit snugly at any point in the ink fountain. A block made in this manner will be heavy enough to prevent the ink from crowding it out of position. Of course, the red printed in this way must be a transparent tint, and any admixture should be of a transparent material.

ORIGIN OF THE POSTAGE STAMP.

Quite recently there has been more or less discussion as to the origin of the postage stamp.

Perhaps the most authentic story is that which comes from the postoffice department at Washington.

It appears that about sixty-five years ago Rowland Hill was traveling through one of the northern districts of England, and for a time was sojourning at an inn where the postman came with a letter for a young daughter of the innkeeper. The young miss turned the letter over and over in her hand, and after examining the envelope minutely, inquired the price of the postage, which was a shilling. She sighed sadly and returned the letter to the postman, saying that it was from her brother, but that she had no money.

Mr. Hill was an onlooker and was touched with pity. He paid the postage, and his action seemed to embarrass the girl. When the postman had gone she stated to Mr. Hill that some signs marked on the envelope conveyed to her all she wanted to know, and that as a fact there was no writing enclosed. In extenuation she said that she and her brother had contrived a code system of communicating, as neither of them were able to pay post charges.

Mr. Hill thought of the result of a system which made such frauds possible. Before another day he had planned a postal system upon the present basis.—*Harper's Weekly*.



BY F. HORACE TEALL.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

PUNCTUATION.—By John Wilson. For letter-writers, authors, printers, and correctors of the press. Cloth, \$1.

PENS AND TYPES.—By Benjamin Drew. A book of hints and helps for those who write, print, teach or learn. Cloth, \$1.25.

BIGELOW'S HANDBOOK OF PUNCTUATION gives full information regarding punctuation and other typographical matters. Cloth, 50 cents.

PUNCTUATION.—By F. Horace Teall. Rules have been reduced to the fewest possible, and useless theorizing carefully avoided. Cloth, \$1.

ENGLISH COMPOUND WORDS AND PHRASES.—By F. Horace Teall. A reference list, with statement of principles and rules. Cloth, \$2.50.

TYPOGRAPHIC STYLEBOOK.—By W. B. McDermutt. A standard of uniformity of spelling, abbreviating, compounding, divisions, tabular work, use of figures, etc. Vest-pocket size. Leather, 76 pages, 50 cents.

THE ORTHOEPIST.—By Alfred Ayres. A pronouncing manual, containing about 4,500 words, including a considerable number of the names of foreign authors, artists, etc., that are often mispronounced. Revised and enlarged edition. Cloth, 18mo, \$1.34, postpaid.

THE VERBALIST.—By Alfred Ayres. A manual devoted to brief discussions of the right and wrong use of words, and to some other matters of interest to those who would speak and write with propriety. Includes a treatise on punctuation. Cloth, 4¼ by 6½, \$1.32, postpaid.

VEST-POCKET MANUAL OF PRINTING.—A full and concise explanation of all the technical points in the printing trade, including chapters on punctuation, capitalization, style, marked proof, corrected proof, proofreaders' marks, make-up of a book, imposition of forms. Leather, 86 pages, 50 cents.

PEERLESS WEBSTER DICTIONARY.—A new vest-pocket dictionary based on the International. Over fifty-one thousand words; rules for spelling, punctuation, capitalization; tables of weights and measures, parliamentary law, postal information, bankruptcy law, etc. Printed from new plates. Full leather, gilt, 50 cents.

ONE HUNDRED AND THIRTY-FIVE THOUSAND WORDS SPELLED AND PRONOUNCED.—By John H. Bechtel, author of "Handbook of Pronunciation," "Synonyms," "Slips of Speech," etc. For practical needs of busy people and for quick reference this book will be found invaluable. 614 pages; cloth, \$2; leather, \$2.50, postpaid.

PROOFREADING AND PUNCTUATION.—By Adèle Millicent Smith. A manual of ready reference of the information necessary in ordinary proofreading, with chapters on preparing copy, reading proof, typesetting, sizes and styles of types, typesetting, jobwork, paper, technical terms, reproductive processes, etc. Cloth, 183 pages, \$1.

CORRECT COMPOSITION.—By Theodore Low De Vinne. Second volume of the series on "The Practice of Typography." A treatise on spelling, abbreviations, compounding, division, proper use of figures and numerals, italic and capital letters, notes, etc., with observations on punctuation and proofreading. Cloth, 12mo, 476 pages, \$2.14.

GRAMMAR WITHOUT A MASTER.—By William Cobbett, carefully revised and annotated by Alfred Ayres. For the purpose of self-education this book is unrivaled. Those who studied grammar at school and failed to comprehend its principles, as well as those who have never studied grammar at all, will find it especially suited to their needs. Cloth, 4¼ by 6½, \$1.07, postpaid.

THE ART OF WRITING ENGLISH.—By J. M. D. Meiklejohn, M. A. A manual for students, with chapters on paraphrasing, essay-writing, précis-writing, punctuation, etc. Analytical methods are ignored, and the student is not discouraged by a formidable array of rules and formulas, but is given free range among abundant examples of literary workmanship. The book abounds in such exercises as will impel the student to think while he is learning to write, and he soon learns to choose between the right and wrong in linguistic art and expression. Cloth, 12mo, \$1.50.

SPACE AND LIGHT FOR PROOFREADERS.—A. F., Boston, writes on this more than interesting subject: "Will you give an inquirer some idea as to furnishing and space allowed in proofrooms in well-to-do printing-offices? I worked for some time in an office where a gallery over one end of a composing-room having the tops of two ordinary windows (rising three and a half feet above our floor) for light was the proofroom, so called. It was fifteen feet long and four feet wide, and three or four people worked in it. In one of the large establishments here, with about thirty people in this department, a little more than 280

square feet is the space allowed for proofreaders. They are packed in like sardines, and it is impossible to get space to revise one proof by another or to have books of reference at hand. The lighting of the place is good, however, as one side is nearly all window-space; but conditions as to air and elbow room, and the provision of only half partitions between first readers, are decidedly bad. Is there any law (or rule) that workers shall have a certain amount of air-space and light?" *Answer.*—Printing-offices vary greatly, some making their proofreaders very comfortable in all respects, but many having very poor provision for them. A New York morning paper used to have just such a gallery as the one mentioned, though it did not suffer for want of light, as the work was done in the night-time. The men in it undoubtedly suffered from lack of fresh air, of which the three or four might have enough; but in this night place there were eight or ten workers, and a dozen or more gaslights. (I remember an office in Chicago where gaslight alone gave so much heat that no other was needed in midwinter.) The gallery story reads as if life there may have been bearable, though not very comfortable; but what is said about the large Boston establishment sounds like mere barbarity. A room about as large as seventeen feet square for thirty workers, with some of them reading aloud continuously! If there is no law prohibiting such conditions, there should be one. The statement that it was impossible to revise a proof must be somewhat exaggerated, because of course they were revised, and could not have been in a place where it was impossible. Any work in such close quarters, though, must come pretty close to torturing. One could not conceive it possible for human beings to submit to such packing, except for the fact that many can not afford to protest very strongly. As to books of reference, that might be managed by having shelves above the desks, at least on the sides of the room away from the windows. Bad as these conditions were, they undoubtedly used to be very common, and probably are not very uncommon even yet. Proofreading is looked upon by many employers as something of a burden, properly subject to all possible economizing. More and more they are learning their mistake in so thinking, and great improvement has already resulted, but not anywhere near enough yet. When I read proof on a New York morning newspaper, one night my electric light was very dim, though not fully worn out. On my asking for a new bulb it was refused, and I was told I could not have a new one until the old one was used up. A firm refusal by me to work without a good light was successful in procuring it. The assertion had been made, in answer to my saying that proofreading demanded the clearest possible light, that proofreaders did not need it any more than compositors. Proofreaders certainly do need the best possible light, and it is unwise not only to force them to work without it, but even to allow them to do so.

COMMAS.—"Seeker," Springfield, Massachusetts, writes: "Can you give me some light on a perplexing point? In my work I try to keep up to the times, introducing present-day usages in spelling and punctuation. But I am at sea as to the best usage regarding commas (or none) in a long series of adjectives. For instance, 'A beautiful hard white crystalline mass,' 'A showy rose-colored velvety flower.' Of course, if I had 'A long bright golden shaft of light,' I should know enough to leave out the commas—but why? Tennyson, Aldrich, and other poets will not use the comma in such phrases as 'the long long weary day,' but others insist upon it. What is best?" *Answer.*—The "why" for all these cases is that sometimes the first adjective qualifies a phrase comprising the noun and other adjectives, and when this is plainly so no commas should be used. A

beautiful hard white crystalline mass is a hard white crystalline mass that is beautiful, and thus reads right on as one thing with one qualification; but in this particular instance, as in many others, another construction might be assumed without harm, namely that of one noun with a number of separate qualifiers, when commas would be needed, as in "a beautiful, hard, white, crystalline mass." Occasionally a phrase of this kind will plainly have one or the other of the two kinds of meaning, but often one can not tell which way the author means it to read. If the author is a careful punctuator—as too many are not—he will be pretty sure to write these things the way he wants them. If he is not careful, and the intention is

cators, not only men of letters and men of affairs, but also specialists in linguistic science, including the editors of the three chief American dictionaries. Perhaps, therefore, it has a right to be credited with some knowledge of the English language, of the history of English orthography, and of the difficulties to be overcome in the endeavor to simplify it. But the Board makes no claim to 'authority,' and its proposals must stand on their own merits, each for itself. The Board accepts the responsibility for its recommendations, present and future, because it knows that if there is to be progress, the initiative must be taken by somebody. The simplification of spelling is no unconscious process, inevitable without human effort. Without human

MILLINERY OPENING

We take pleasure in the announcement of our Annual Fall Millinery Opening. Our showing this season contains many of the latest importations from the shops of the foremost designers of Europe.

JAMES B. HARRIS & COMPANY

not obvious from the wording, no one can tell positively which is the better way. In both of these cases the proof-reader should follow copy. "The long, long, weary day" is the way this should be; but of course a writer must be allowed to have it as he chooses.

SPELLING.—Although the editor of this department does not believe in any movement to change spelling, it is only fair to say that the latest one is misunderstood and to help a little toward a proper understanding. Following is part of an explanation by the Simplified Spelling Board, whose literature is sent freely to all who will write to it at No. 1 Madison Avenue, New York: "The Board expects and welcomes criticism. It asks only that the criticisms shall be made after, and not before, the critic has read the publications of the Board or has otherwise acquired the necessary information. The Board does not wish to be considered responsible for proposals which it has not made, for views which it does not hold, or for things with which it has no concern. The Board has many things to say and to propose, and must not be expected to state its whole case in the compass of one paragraph or of one pamphlet. The Board has among its members not only scholars and edu-

effort, it would at once cease. Every one of the simplifications now accepted by all of us was once the overt act of a single individual, who was followed at first only by a small minority. If there is to be improvement in the future as there has been in the past, somebody must be willing to point the way, somebody must set the example, somebody must venture to propose the next step in advance."

BAD SWAP.

It is reported that a certain agricultural publisher, by mistake, fed his horse a quantity of poultry food, thinking the same to be a condition powder for animals. The mistake was not discovered until the horse had scratched up half the garden and showed signs of wanting to set. It might be added that the publisher secured the food in exchange for advertising. Moral: Don't exchange your space except for the coin of the realm.—*National Advertiser*.

"SPECIMENS OF LETTER-HEADS, No. 2," will furnish you with suggestions along the right lines. The Inland Printer Company will furnish you the booklet for 50 cents.

NEWSPAPER WORK

BY O. F. BYXBEE.

Editors and publishers of newspapers desiring criticism or notice of new features in their papers, rate cards, procuring of subscriptions and advertisements, carrier systems, etc., are requested to send all letters, papers, etc., bearing on these subjects, to O. F. Byxbee, 1881 Magnolia avenue, Chicago.

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The following list of books is given for the convenience of readers. Orders may be sent to The Inland Printer Company.

CHALLENGE'S LABOR-SAVING RECORDS.—Advertising, subscription, job-printers'. 50 pages, flexible binding, \$1; 100 pages, half roan, cloth sides, \$2, and \$1 extra for each additional 100 pages.

THE STONEMAN.—By C. W. Lee. Latest and most complete handbook on imposition; with full list of diagrams and schemes for hand and machine folds. Convenient pocket size. 155 pages, \$1, postpaid.

STARTING A PRINTING-OFFICE.—By R. C. Mallette and W. H. Jackson. A handbook for those about to establish themselves in the printing business and for those already established. Cloth, 90 pages, \$1.50, postpaid.

GAINING A CIRCULATION.—A book of 60 pages; not a treatise, but a compilation of more than five hundred practical ideas and suggestions from the experiences of publishers everywhere, briefly stated and classified for practical use; a valuable aid. Price, 50 cents, postpaid.

ESTABLISHING A NEWSPAPER.—By O. F. Byxbee. Not only a handbook for the prospective publisher, but contains suggestions for the financial advancement of existing daily and weekly journals. Covers every phase of the starting and developing of a newspaper property. Cloth, 114 pages, 50 cents.

PERFECTION ADVERTISING RECORD.—A new and compact book for keeping a record of advertising contracts and checking insertions, suitable for weekly and monthly publications. Each page will carry the account of an advertiser two years. 200 pages, 7 by 11 inches, printed on heavy ledger paper, substantially bound, \$3.50, prepaid.

PRACTICAL JOURNALISM.—By Edwin L. Shuman, author of "Steps Into Journalism." A book for young men and women who intend to be reporters and editors. It tells how a great paper is organized, how positions are secured, how reporters and editors do their work, and how to win promotion. There are chapters on running country papers, avoiding libel, women in journalism, and on the latest methods of big dailies. Covers the whole field of newspaper work, and tells just what the beginner wants to know. Cloth, 12mo, \$1.37, postpaid.

THE Thomas (Okla.) Tribune sent out a neatly printed circular to prospective advertisers, soliciting their business for a special number, which brought excellent results. It went right at the matter without a waste of words, starting out thus: "If you don't read all of this you will be the loser and we will have a regret. This is not a fable but a fact, and the moral is success."

NEWSPAPER CRITICISMS.—The following papers were received, marked "For Criticism," and brief suggestions are made for their improvement:

Audubon County Journal, Exira, Iowa.—The sandwiching of display advertising in the reading matter columns is a very poor practice. As the face of your type is so large it would look much better leaded.

Cumberland County Leader, Greenup, Illinois.—The removal of the advertising from the first page, as suggested in February, is a big improvement. You are using two kinds of dashes between your local items. These should be all alike, or, better still, omit them altogether.

Franklin County Register, Connell, Washington.—A neat little paper. The ads. you mention show good taste.

Hoffman (Minn.) Advocate.—Box-headings would be better for your Kensington and Barrett departments. Otherwise the *Advocate* deserves commendation.

Dillon (Mont.) Tribune.—The first page of the issue of September 7 is the better, as it does not look well to have headings all alike across the top of a page. An improvement would be to use caps. of your twelve-point gothic for the first line of the double heads.

R. T. LOWERY, recently of Nelson, British Columbia, is an editor with a newspaper, but without a home. The postal authorities have notified him that his paper, the

Claim, will no longer be permitted to go through the mail within the domains of King Edward. Lowery, therefore, with his subscription list in his pocket, will tramp the country, publishing in every town wherever he happens to be. In years gone by he has had an eventful career in the mining camps of British Columbia. When publishing in Kalso, British Columbia, he predicted the collapse of the mining boom in that town and was nearly lynched for his truthfulness. He got out a farewell issue of his paper. On the first page was a tombstone made of printers' rule and over it the inscription, "Busted B-gosh." The issue contained the unpaid advertisements turned upside down as a gentle reminder to the delinquents. After that he jumped the town.

JUST preceding Asbury Park's "Carnival Week" this year a banquet was given to the men of the press in appreciation of their work in "pushing along a good thing." J. Albert Hood prepared a handsome menu card, using the



MENU TITLE-PAGE DESIGN USED BY J. ALBERT HOOD.

illustration herewith on the title-page. Newspapermen are sometimes considered superstitious, but on this occasion thirteen of them sat around the table on a Friday evening and partook of thirteen courses.

SPECIAL EDITIONS.—Newspapermen are realizing more and more the value of special editions, and are using almost any excuse for the publication of extra large numbers with many additional columns and even pages of advertising. Such special numbers are of particular value to the publisher in more ways than one. It is not only the revenue from the large amount of additional advertising that counts, but it stimulates the interest of readers, adds new subscribers, creates new advertisers and awakens the interest of the old ones in newspaper publicity; it puts confidence in every one connected with the office, from publisher down, and through its influence more profitable

work is accomplished by the whole staff. The most-used form of special edition is the "Anniversary Number." This does not necessarily mean a twenty-fifth or fiftieth anniversary, but any old anniversary will do. As examples, I have before me the "Fourth Anniversary Number" of the Thomas (Okla.) *Tribune*, which is also styled a "Railroad Edition"; next the "Twenty-first Anniversary" of the Franklin (Ind.) *Star*, and then the "Twenty-eighth Anniversary" of the Pilot Point (Texas) *Post-Signal*. All of these carry a large amount of advertising, and the *Star*, in particular, is profusely illustrated, presumably at so much per picture. Broome county, New York, had a "Centennial Celebration and Old Home Week"; the Bing-

hamton (N. Y.) *Press* published a "Broome County Centennial Edition" that showed enterprise and prosperity. "Pike Centennial" was an excellent opportunity for special editions, and the Colorado Springs *Gazette* and the Colorado Springs *Telegraph* tried to outdo each other in the

attempt to publish the greater — both were apparently big successes. The "Labor Day Edition" of the Terre Haute (Ind.) *Labor News* was another example of commendable newspaper enterprise. Publishers do not realize how much additional business there is in their fields until they go after it. Special editions, in the interest of some local anniversary or event, can be used as the basis for unlimited enthusiasm among the merchants and citizens in general which will turn many dollars into the pockets of the wide-awake editor.

RESULT OF CONTEST No. 20.— That so many should take part in THE INLAND PRINTER'S Ad-Setting Contest, No. 20, was a surprise, as this was not only an ad-setting



WILLIAM L. HOLLAND,
Boston Herald, Boston, Massachusetts.



HENRY CLAY EARLE,
Dallas, Texas.



A. W. HAMMOND,
Penton Publishing Company,
Cleveland, Ohio.



P. H. KELLY,
Waltham, Massachusetts.

hamton (N. Y.) *Press* published a "Broome County Centennial Edition" that showed enterprise and prosperity. "Pike Centennial" was an excellent opportunity for special editions, and the Colorado Springs *Gazette* and the Colorado Springs *Telegraph* tried to outdo each other in the

contest, but an ad-writing contest. The contestants were given in "story" form what it was desired to advertise, and they were called upon to prepare their own copy and then put it into type. The result shows 108 specimens, submitted by nearly as many contestants. As would nat-

W. T. HERRICK
HARDWARE DEALER
320 Washington Street

EVERYTHING
HARDWARE
FOR
EVERYTHING

I shall continue to have in stock everything that pertains to HARDWARE. I also desire to mention that I have secured the Agency for

EDISON
Phonographs
The Latest Improved Machine
The Greatest Home Entertainer.
\$20 to \$30

I am having a large sale on this line of goods, and have put in line of a beautiful machine. Completely tested in the store to hear the music.

It is required to produce the finest and most perfect of music by the world's greatest artists and composers.

Gold-Molded Records
Complete list of latest records received every month. Only 35 Cents Each.
(IT IS IMPOSSIBLE TO BEAR THESE OUT)

NO. 12 — FIRST PLACE.

ANNOUNCEMENT
EXTRAORDINARY!

THE EDISON
PHONOGRAPH

FOR \$20 TO \$30

W. T. HERRICK
THE HARDWARE MAN
320 WASHINGTON STREET

NO. 55 — SECOND PLACE.

Edison
Phonographs

THE LATEST IMPROVED
cheer, sweet - toned
machines now have
for \$20.00 to \$30.00.

achieve every emotion of the world's greatest artists — entertain and fascinate both young and old — require no skill to operate. Simply place the record and touch the lever to produce the finest music. We have a large sale in this line and have yet to hear from one dissatisfied purchaser.

Gold Molded Records
We receive the latest every month, and sell them at only 35 cents each. A feature is you cannot wear them out. Come and hear them and you will substantiate our claim — the Edison is the world's greatest home entertainer — one of the things being and beautiful that should enrich the millions of home circles.

W. T. Herrick
THE HARDWARE DEALER
320 Washington St.

NO. 45 — THIRD PLACE.

PHONOGRAPHS
GREATEST OF HOME ENTERTAINERS \$20 to \$30

Gold Molded Records
A Complete List of New Gold Molded Records (all the latest melodies) is received each month and sold for only 35c each.

IN connection with my thriving Hardware business I have secured the local agency for the celebrated, world-famous EDISON PHONOGRAPHS and extend a cordial invitation to the public to call and hear the selections on this machine by artists of world-wide reputation. They have had a splendid sale so far, and as yet, I have not heard of a dissatisfied purchaser. This machine contains all the latest improvements and is so simple in operating that anybody can play it.

W. T. HERRICK
Hardware Dealer 320 Washington St.

NO. 82 — FOURTH PLACE.

EVERYBODY
GOES TO HERRICK'S TO HEAR THE
EDISON
PHONOGRAPH

TALK, LAUGH, PLAY AND SING
WITH THE BEST HOME ENTERTAINER
FOR \$20 TO \$30

W. T. HERRICK
THE HARDWARE MAN
320 WASHINGTON STREET

NO. 34.

The Best of Home
Entertainers

Edison
Phonograph

FOR \$20 TO \$30

Edison Cold Molded Records
Complete list of latest records received every month. Only 35 Cents Each.
(IT IS IMPOSSIBLE TO BEAR THESE OUT)

W. T. HERRICK
The Hardware Dealer, 320 Washington St.

NO. 75.

The Edison
Phonograph

Do You Love Music?
If so, you cannot afford to be without a Phonograph of Phonographs.

W. T. Herrick
The Hardware Man, 320 Washington Street

NO. 87.

Edison
Phonographs

THE PHONOGRAPH is the greatest entertainer for the home. No skill is required to reproduce the most exquisite of music by the world's greatest artists. You can buy one of these beautiful phonographs for from \$20 to \$30.

We have contributed to our store to hear the music. A complete list of the latest records received every month. Remember we handle the only celebrated GOLD-MOLDED RECORDS which we are selling during the sale for THIRTY-FIVE CENTS and less each.

W. T. HERRICK
320 Washington Street.

NO. 85.

urally be expected, there was a wide range of effects, so many ads. being creditable as to make it a difficult task to select the best. The usual custom of allowing the contestants themselves to act as judges was followed, three points being allowed for each ad. selected for first place, two points for second, and one point for third. The composers were not allowed to vote for their own work. The vote, and the names and addresses of the contestants whose ads. secured ten points or more, are given below:

Specimen	No.		Points.
1	12	William L. Holland, Boston.....	36
2	55	Henry Clay Earle, Dallas, Texas.....	31
3	45	A. W. Hammond, Cleveland, Ohio.....	24
4	82	Patrick H. Kelly, Waltham, Massachusetts.....	23
5	34	Henry Clay Earle, Dallas, Texas.....	18
6	75	D. M. Berran, Augusta, Maine.....	18
7	79	D. C. Silve, New Orleans, Louisiana.....	18
8	96	James W. Spradling, Sparta, Wisconsin.....	15
9	10	Howard C. Hull, Asheville, North Carolina.....	13
10	15	B. J. McMorrow, Dorchester, Massachusetts.....	13
11	87	A. E. Schneider, Galesburg, Illinois.....	13
12	13	Fred R. Butters, Boston.....	12
13	41	Winfred A. Woodis, Worcester, Massachusetts.....	12
14	63	Warren S. Dressler, Philadelphia.....	12
15	14	Fred R. Butters, Boston.....	10
16	21	Irving A. Wilkinson, Dallas, Texas.....	10
17	60	Vance R. Noe, Estherville, Iowa.....	10

Nine points.—Nos. 1, 97.

Eight points.—No. 85.

Seven points.—Nos. 67, 68, 80, 89.

Six points.—Nos. 9, 74.

Five points.—Nos. 8, 17, 35, 40, 54, 95.

Four points.—Nos. 18, 83, 86.

Three points.—Nos. 2, 19, 26, 38, 39, 52, 64, 69, 88, 102, 103.

Two points.—Nos. 22, 23, 28, 31, 33, 46, 56, 73, 94, 105.

One point.—Nos. 4, 47, 51, 78, 84, 101, 108.

While I am not surprised that No. 12 should carry off the honors, I am inclined to believe that it was the typographical effect which placed it at the head of the list, rather than the writing of the ad. or the selection of lines to display. The advertiser's name is not of great importance in this ad., neither is the price of the instrument, as every dealer sells it at the same figure. The whole argument was "Edison Phonographs." Three good ads., which did not get as high up in the list as they deserved, are Nos. 75, 87 and 85, which are reproduced herewith. The latter, which was submitted by Herbert A. Smith, of Huntington, Indiana, probably failed to secure a place on account of the difficulty and time required to set type in a brass oval. No. 75 is a very strong ad., and only escaped by a very small margin being among the first four leaders. As all dealers in phonographs are continually demonstrating them to customers, contestants could have made strong feature of a line something like this: "Free Concerts, Morning, Afternoon and Evening." Mr. Earle, whose ad., No. 55, is in second place, would probably have scored many more points if he had submitted but one specimen, or had not set the two so nearly alike. His second ad., No. 34 (also reproduced), scored eighteen points, giving his work a total of forty-nine. Twelve contestants voted for No. 55, and nine others voted for No. 34, but not one of the twenty-one voted for both ads. A number in rendering their decisions, spoke particularly of his second ad., one writing as follows: "Specimen No. 34 is a peach, and the creator is both an artist and a poet, and if it does not get first place it will be because the other contestants do not appreciate originality and poetry." As the contestant in fourth place was only one point behind third, I concluded to publish photographs and brief biographical sketches of all four instead of the customary three:

William L. Holland was born in New York in 1852. His first work at the trade was on the New York *Evening Post*, but he finished his apprenticeship in the office of D. Appleton & Co. He moved to Boston in 1880, where

he served three terms as organizer for Boston Typographical Union. For the past four years Mr. Holland has been in his present position in the ad. department of the Boston *Herald*.

Henry Clay Earle was born near Anderson, South Carolina, in 1880. His family moved to Greenville, Texas, five years later, where he learned the trade in the office of his father, beginning in 1892. Since that time he has been a close student of the art, except in 1899 and 1900, when he served as an infantryman in the Philippine Islands. Mr. Earle is at present employed in the office of Wilkinson & Stevens, of Dallas, Texas.

A. W. Hammond was born in Guelph, Canada, and is twenty-seven years of age. He started his trade in the office of the *Herald*, in that town, afterward working short periods in several Western cities, where he gained valuable experience, not only in the composing-room, but in soliciting advertising and subscriptions. Two years ago he went with the Penton Publishing Company, of Cleveland, Ohio, as advertising editor and typographical designer, which position he still holds.

Patrick H. Kelly was born in Waltham, Massachusetts, in 1874. He started at the trade in the office of the Waltham *Free Press* in 1890, finishing with the Waltham *Tribune*. He worked in these two offices until the papers consolidated in 1897. Since 1899 he has been in the ad-room of the Boston *Herald*.

In our December number, THE INLAND PRINTER'S twenty-first ad-setting contest will be announced. It will be another of the old-time composition tests, small but difficult, and it is expected that there will be a very large number of interested contestants.

SOME GOOD ADS.—It is many months since we have had an opportunity to reproduce any of the work of W. W. Drummond, of St. Louis. From a large number of exceptionally good specimens I have selected two (Nos. 1, 2) as showing his manner of handling different pieces of com-

COFFEE

THERE IS ONLY ONE WHEN YOU WANT THE BEST

BLANKE'S FAUST BLEND

ACKNOWLEDGED BY CONNOISSEURS AND EXPERTS AS THE HEIGHT OF PERFECTION. IF YOU WANT THE BEST, IT IS SURE TO PLEASE YOU

"COSTS MORE, BUT IS WORTH MORE!"

NO. 2.

sition. No. 1 shows the three-panel effect, which is often used to good advantage, but in this the central panel is contracted, which is a pleasing variation. No. 2 is an example of the good use of small space. The effect of

**DOUBLE
STAMPS
GIVEN
YOUR
BONUS.**

Saturday Will Be Red Letter Day

**DOUBLE
STAMPS
GIVEN
YOUR
BONUS.**

We know that a good many of our customers will go to the Greenmarket Fair Saturday, so we have decided to give Double Stamp Friday and Saturday. Bonuses are kept to make these good days be among the following big specials:

TABLE NUMBER ONE.	TABLE NUMBER TWO.	TABLE NUMBER THREE.
Lentils and Bean Cakes, 10¢ per lb., also 2¢ per lb. Canned Beans, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb.	Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb.	Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb. Milk-White and Yellow, 10¢ per lb., also 2¢ per lb.

**DOUBLE
STAMPS
GIVEN
YOUR
BONUS.**

MERZ BROTHERS

**DOUBLE
STAMPS
GIVEN
YOUR
BONUS.**

NO. 3.

this ad. would not have been marred by the omission of the ornamentation, as it is a trifle heavy, and it would have been better if the last line was one or two sizes larger. No. 3 was set by Howard E. Stickley, a seventeen-year-old boy, of Maysville, Kentucky. He has the right idea of display, as the ad. is certainly attractive. The panel effect



No. 1.

is a little overdone, and it would have been improved if the little pieces of rule connecting the stamp panels with the principal lines had been omitted and the larger panels extended to within six points of the smaller ones. This also would have enabled the use of more space between the words in these lines, as they are badly crowded. A large numbers of ads. were received from L. E. DeGraw, of the Jefferson (Ohio) *Gazette*, but they are not sufficiently distinctive to warrant reproduction. A glance at the advertising pages of the *Gazette* gives the effect of sameness. This could be overcome by the use of more panels, less display and smaller body-letter.

MANY printers fail to appreciate that just as good papers are published at such points as the Hawaiian Islands as are found in nearly any city in the United States. The *Pacific Commercial Advertiser*, of Honolulu,



JOHN TRAUT. JAMES A. WILLIAMS. G. L. SAMSON.
GASTON J. BOISE. LEVERETT H. MESICK. WALTER M. POMROY.
DEPARTMENT HEADS, HAWAIIAN GAZETTE COMPANY.

has just celebrated its fiftieth anniversary by the publication of a special number of 120 pages and cover that would be a credit to any plant. The photographs shown herewith give a good idea of the force employed by the Hawaiian

Gazette Company, which publishes the *Advertiser* and five other papers. The company employs about one hundred men and women, has eight presses and four Linotype machines.

A TELLING bit of advertising matter comes from the Owensboro (Ky.) *Inquirer*, and is reproduced entire. This was printed on a card and sent through the mails without an envelope, thus insuring its being looked at, at least, which is often not the case when it is necessary to remove

TIMES HAVE CHANGED



TIME WAS when business men supported a newspaper in much the same way as they now give to a library or the churches—the newspaper was worthy of support and deserving of encouragement. But times have changed—not that newspapers are less entitled to encouragement nowadays—but because modern business conditions demand that all investments show returns. Advertising is measured by results, but unfortunately *advertising* does not show its results in the cash register.

The average newspaper is interested in your welfare up to the time you put your signature to the contract, when its obligation ceases. Here is where the Owensboro *Daily Inquirer* differs from the average newspaper. When you sign an *Inquirer* contract the entire advertising staff of the paper places at your disposal their combined efforts in making your campaign pay.

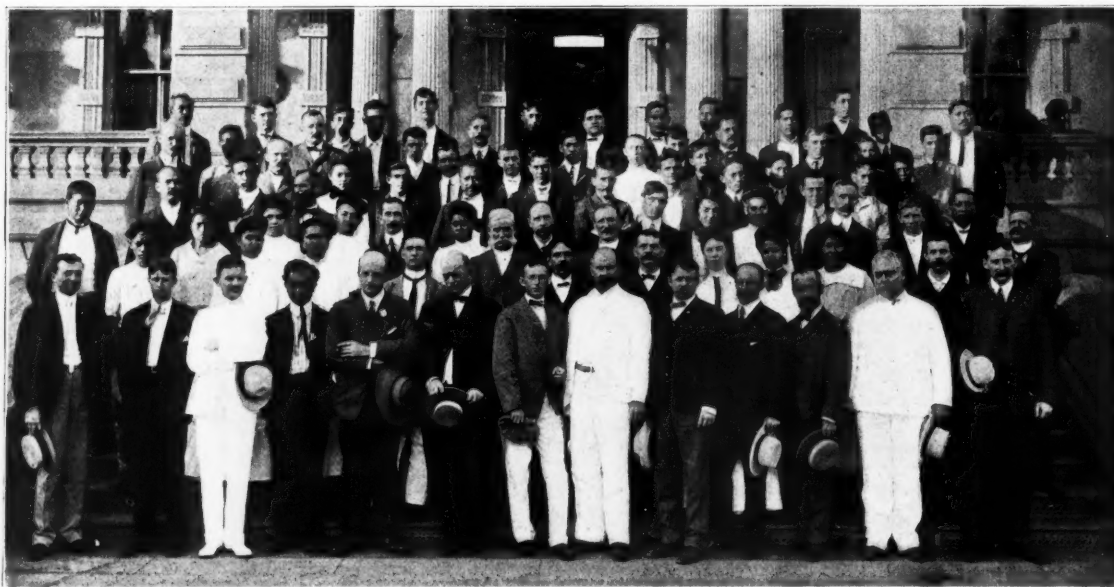
The *Inquirer* has established a CUT AND COPY SERVICE that is intended to render valuable assistance to advertisers who lack either the time or inclination to make their advertising what it should be to insure results. Cuts which will properly illustrate advertising for any business can be had on demand and without charge. Copy will be prepared from your notes and put in type in the way best calculated to bring results. In fact the *Inquirer* will render any possible assistance in its power to make your advertising pay.

This department will be in charge of Mr. Harold Van Trump, who comes to the *Inquirer* from the *Marion (Ind.) Leader*, where he held the position of business manager. Mr. Van Trump has devoted twenty years to the study of the newspaper business and for the last five years has devoted most of his time to the preparation of advertising copy, handling thousands of dollars worth of retail advertising.

This service is placed at the disposal of *Inquirer* advertisers without cost of any kind. WE WILL HELP TO MAKE YOUR ADVERTISING PAY-YOU, BECAUSE THE BETTER IT PAYS THE MORE OF IT WE GET.

an envelope. The whole argument is a good one and is well presented. The *Inquirer* also issues a detailed circulation statement, to which is attached the following striking claim: "The *Daily Inquirer* guarantees a circulation in Owensboro fifty per cent greater than any other newspaper published. Any advertiser who disproves this statement will not be charged for his contract. Circulation books and pressroom open to all."

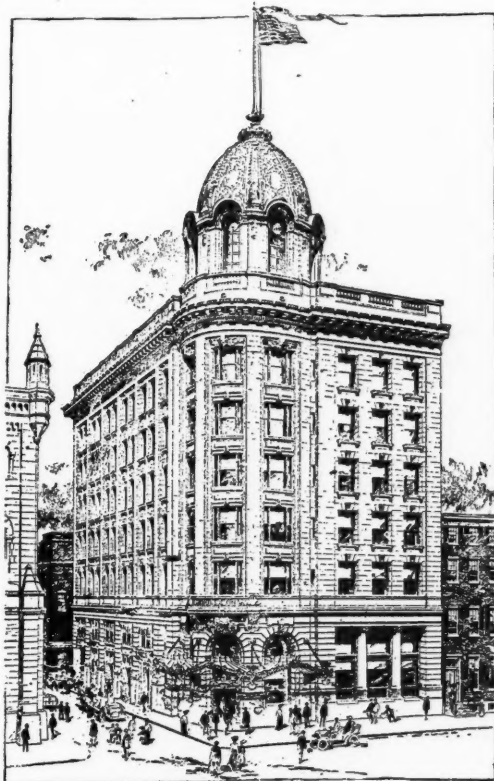
A TRADE-MARK is held, in Falk versus American West Indies T. Co. (N. Y.) 1 L. R. A. (N. S.) 704, not to be assignable apart from the good will of the business to which it is attached.



A GROUP OF REGULAR EMPLOYEES OF THE HAWAIIAN GAZETTE COMPANY, LTD.

NEW BUILDING FOR PHILADELPHIA "BULLETIN."

The *Evening Bulletin*, Philadelphia's largest daily newspaper, has completed the plans for a new building to be erected in the City Hall Square, Philadelphia. This step has been made absolutely necessary by the rapidly increasing demands which have been made upon it in the current year. Its circulation has now reached the highest point ever attained by a Philadelphia daily journal and is exceeded by only five other daily journals in the United States. The building will have a frontage of sixty-three



NEW HOME OF THE PHILADELPHIA "BULLETIN."

feet on Filbert street, and a depth of 147 feet on Juniper street, running through to Cuthbert street. The contract for the new building has been awarded and calls for the completion of the work early in 1907.

The architect's plans, a drawing of which is reproduced, provide for a building of six stories, a mezzanine floor and a basement, designed in an adaptation of the French Renaissance style. The general effect is aimed at through simplicity of treatment and proportionateness of dimensions. The principal feature, architecturally, is a circular corner tower, surmounted by an ornamental dome, the top of which is 155 feet above the pavement and terminates in a gilded crown and flagstaff.

For the height of its first story, which includes the mezzanine floor, the building will be of buff Indiana limestone, with a polished granite base. The upper portion, to the top of the dome, will be of dull enameled terra-cotta. The structure will be absolutely fireproof, the skeleton being of steel columns and girders protected by concrete, while the floors and roofs will be of reinforced concrete. All the windows will have metal frames with polished wire glass. The pressroom will be located in the basement, which will also contain lockers, shower baths and toilet-

rooms for the employees. A special visitors' gallery will be provided, giving a view of the entire pressroom in operation.

The principal entrance to the building, at the corner of Juniper and Filbert streets, will give access to the publication and business office, which will be open through the height of both the first and the mezzanine floors. In the rear of the first floor will be the general delivery-room. The circulation department and the newsboys' room will be located on the mezzanine floor.

On Juniper street near the main corner entrance will be elevators leading to the upper floors. The entire top story will be devoted to the composing-room, which will have a series of skylights in addition to its side windows. The editorial rooms will be on the floor below, while the remaining stories will house the various other departments.

The plans and specifications are the result of an exhaustive inspection of the leading newspaper plants throughout the country, and contain several entirely original ideas, in addition to incorporating all the best modern features in the way of heating and ventilating arrangements and general mechanical equipment.

THE PRINTERS' CATECHISM.

The following pithy series of questions and answers from *The Drop of Ink* throws a strong light upon current methods of business in the printing industry:

Q. What ails the printing business?

A. Low prices.

Q. Who makes low prices?

A. The printer.

Q. What would make the printing business better?

A. Higher prices.

Q. Who should make higher prices?

A. The printer.

Q. Well, if higher prices would make the printing business better, why doesn't the printer ask for better prices?

A. He is afraid to.

Q. What makes him afraid to?

A. He is afraid to ask better prices for fear he wouldn't get the job.

Q. Well, if it had to be printed and he lost a job because of higher prices, who would print it?

A. Some other printer.

Q. Why doesn't the other printer raise his prices?

A. Because he is afraid the other printer won't raise his price.

Q. What's the matter with printers; are they afraid of each other?

A. Yes, that's it; they pretend to be friendly with one another, but just as soon as an opportunity occurs they go after each other's customers.

Q. Will they ever get wise and remedy this condition of affairs?

A. O yes — after they get tired of losing money.

FULL OF ADVENTURE.

A mother sent her boy into the country and after a week of anxiety received this letter: "I got here allright, but forgot to write before. A fellar and I went out in a boat, and the boat tipped over and the man got me out. I was so full of water that I didn't know anything for a long time. The other boy has to buried after they find him. His mother came and cried all the time. A horse kicked me over, and I've got to have some money for fixin' my head. We are going to see a barn on fire to-night and should laugh if we don't have some fun. I shall bring home a ferret if I can get him in my trunk."—*Exchange*.

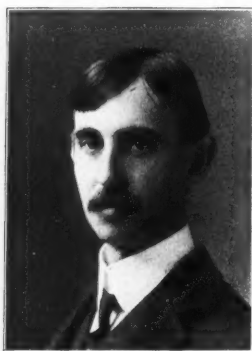
OBITUARY

FRANK HOWARTH BROWN.

Frank Howarth Brown, principal inventor of the sorts caster or compositype, died at Baltimore, Maryland, on September 27 last. He was born at Salem, Massachusetts, thirty-seven years ago, and developed as a compositor in New England offices, when, in keeping with the temper of his class and the times, he joined the Typographical Union and set forth to see—if not the world, the printing centers of the United States. After a few years of the

enjoyments and troubles which fall to the lot of a tourist of the better class, he landed in Baltimore, where he married Miss Ida Cole, who, with four children, survives him.

The introduction of type-setting machines seemed to develop a spirit of avatism in Mr. Brown, for he yearned to follow in the footsteps of his maternal grandfather—John Howarth—and invent something. Several great ideas, some almost revolutionary, took shape in his brain,



FRANK H. BROWN.

but the compositype was the only one he was destined to see completed. About five years ago the effects of disease began to make their appearance, and despite the efforts of the best that medical skill could do, and many painful operations, he succumbed to tuberculosis of the bladder. With all the abundant will-power and optimism of his sunny nature he battled against the inevitable, and not until the last few days did he give a sign of surrendering to the enemy. Socially, Mr. Brown was the best of companions and a host who made his guest feel at ease and at home at the very threshold. He much enjoyed this side of life, and was a member of the Baltimore Athletic Club and the Baltimore Country Club. Aside from his mental qualities, which were just blossoming, Mr. Brown's most endearing quality was his generous, practical sympathy for the unfortunate. In the lean years of "journey work" he gave freely and labored heartily for those in distress, and the habit clung to him when "things were coming his way." This was illustrated in the case of a deserving mechanic, who went to the compositype factory with a letter of introduction in quest of a situation, and on his return said: "Brown had no job for me, but he offered to lend me money and treated me more like a prospective purchaser than a man seeking employment."

Yet with consideration and tenderness so marked a trait, Mr. Brown lost the battle of life. Whether the problem was a mechanical one, or involved financing his company, or of management in the factory, or of selling his machine—all of which he had to do in the last few years—he went at it with the zest and relish of a school-boy hungry for every morsel of knowledge that would or could come his way. He had a gypsy-like desire to explore

strange fields and see new phases of life, for even in the appalling physical weakness of his last illness he was mastering shorthand. As courageous as he was generous, he feared nothing that life had in store; he was eager for the new scene that could be viewed from the turn in the bend, and contemplated the accompanying difficulties undaunted and undismayed, holding himself in readiness to grapple with and do his best to overcome them. It saddens to think that such a man should be stricken at so early an age and when his vista was unfolding such promise to him, but it is infinitely better that he should have lived so full a life—and died—than have disobeyed the call of that which was in him and lived long—a mere drone.—*W. B. Prescott.*

OUR IMPROVED ANTHEM.

Dr. Henry Van Dyke has recently added two stanzas to our national anthem, "America." Dr. Van Dyke thought with many others that Rev. Samuel F. Smith did not go far enough when he composed his great hymn. It was splendid to glorify the rocks and rills, the woods and templed hills of America, but there were more things than those, in Dr. Van Dyke's opinion, to be glorified. "We need," he says in offering his lines, "additional stanzas to express the inexhaustible riches of the sublime and beautiful, the broad and varied natural enchantments of all America. Let us sing the familiar and well-loved verses which come from the East, but let us sing also of the North and the West and the South, the great lakes, the wide forests, the vast prairies, the blooming savannas." So he gives us these verses:

I love thine inland seas,
Thy groves and giant trees,
Thy rolling plains;
Thy rivers' mighty sweep,
Thy mystic canyons deep,
Thy mountains wild and steep,
All thy domains.

Thy silvery Eastern strands,
Thy Golden Gate that stands
Fronting the West;
Thy flowery Southland fair,
Thy sweet and crystal air—
O, land beyond compare,
Thee I love best!

But why stop here? Let us keep on singing. Our prairies, our savannas, our lakes, our rivers, our mountains and our silvery strands are glorious and it is proper that they should come in for a share of our love. Let us not, however, permit ourselves to forget that we have great skyscrapers, immense stockyards, wonderful drainage ditches and costly railway terminals. We take the liberty of adding two more stanzas to the splendid list:

I love thy herds and flocks;
Thy thirty-story blocks
Give joy to me.
Thy trunk lines please my soul,
Jerkwater lines and coal
Roads cause my eyes to roll
With ecstasy.

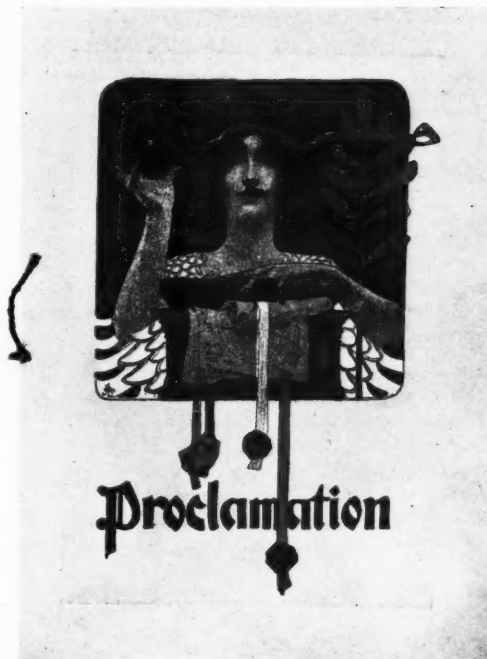
Thy drainage works and banks,
Thy coal mines and oil tanks,
Thy pipe lines, too;
Thy stockyards and thy mills,
Thy tonics and thy pills,
Each of thy wonders thrills,
Me through and through.

—*S. E. Kiser, in Chicago Record-Herald.*

CARELESSNESS leaves a raw edge which is sure to ravel.
—*Bagology.*



A HANDSOME and attractive advertisement is a booklet recently issued by Rogers & Company, Chicago and New York. It consists of twelve pages and cover, the text being in black with a one-point gold line around each page. The initials are printed in black, green, orange and gold, and the cover, a beautiful design by J. C. Leyendecker, is in



three colors and gold. The text of the booklet consists of an argument in favor of fine printing, convincingly set forth. Among the interesting things contained therein is the following:

"Such words as 'principles' and 'ideals' may have a hollow, far-away sound on a busy day, but they are tangible forces just the same, safeguarding your interests when you are not there to see.

"For example, in an order of five thousand catalogues select the ninth hundred or the forty-ninth hundred and you'll find them as clean and perfect in every sense as the first hundred that were laid on your desk and which, according to printers' tradition, are all you are supposed to see.

"You can't possibly watch every cut and every page in each impression of a large delivery of books. The Fine Printer does it for you. It costs something but he does it. Uniformity of product is one of the extremely difficult and expensive things in the printing business.

"The Fine Printer does not trust to luck or to your oversight. He must know that the work is right. No makeshift will do. All the men working for him know that no makeshift will do. They're accustomed to doing things right; to having the right things expected of them.

"It is the habit of good work.

"Price should have to do with the aim and purpose of the printed matter; not with the spirit of the labor spent upon it.

"Every printed thing is made to be read, and being read, to make some kind of an impression.

"Cheapen it to a point where it fails of its mission and whatever you pay for it is an extravagance."

A reproduction of the cover-page is shown herewith.

W. M. LINN & SONS, printers, Columbus, Ohio, are using a good method of advertising their products. It consists of a number of single sheets 8¼x11 inches in size on which are shown excellent examples of typography, half-tone and three-color work. The sheets are gathered into a cover and tied at the top. The whole forms a convincing argument in favor of their ability to produce fine printed matter.

THE Meyer-Rotier Printing Company, Milwaukee, Wisconsin, have reproduced, in an attractive eight-page folder, a symposium from a recent number of *Judicious Advertising* treating with the subject of "Dealing with the Printer." The subject is a discussion centered around the statement that it is sometimes cheaper not to get the price in buying printed matter. The folder is excellently printed in black and red and forms an excellent argument for the printer.

A REPRODUCTION is shown herewith of the fourth of a series of quarterly calendars issued by the Geo. H. Ellis Company, Boston, Massachusetts. This is the most elabo-



rate and handsome series of calendars that has reached this department. The original of the one here reproduced is printed in a shade of yellow-green and a tint of violet on white stock, the portrait being in brown ink on india tint stock and tipped on. The whole forms an exceptionally beautiful example of design and color harmony.

A SIXTEEN PAGE folder issued by the Electro-Tint Engraving Company, Philadelphia, Pennsylvania, can not

fail but impress one with the superiority of the products of this firm. The three-color plates are beautiful specimens and the presswork is done in such manner that none of their qualities are lost. The majority of the illustrations were produced direct from the articles.

FRED W. HAIGH, a printer in Toledo, Ohio, issues some unique monthly calendars. The one for October has a heading, "I 'need' the dough," accompanied by a cut of a baker in the act of kneading the dough. The dough is represented by a lump of some white substance glued on the card directly over the baker's hands. Then comes the following: "That's why I print. You need printing. Can't I get some of your dough by doing some of your printing?"

THE second number of *The Booster*, the interesting house organ of the Doerty Printery, Findlay, Ohio, is at hand and contains numerous good things presented in an attractive manner. The leading article, entitled "Fake Advertising," is very much to the point. We quote from it as follows:

If there is one sign of the coming of spring that is any more sure than the time-honored, and this year truthful, ground hog, it is the coming of the traveling advertiser; among the art preservers (printers) he is commonly termed the "fake advertiser."

The "fake advertiser" has hundreds of mediums for fleecing the too-willing victims he finds in the otherwise astute business men. Among the most common are the "fire alarm cards," "architect specification covers," "church directories," "desk blotters," etc.

During the past eight years the writer knows of but one "fake advertiser" who gave his patrons exactly what he claimed he would.

Several years ago one of these humbugs came to us and contracted for five hundred large cards, in the center of which appeared the locations of the fire alarm boxes of the city of Findlay. He secured sixty dollars in advertising from eighteen spaces around the alarm list. Then, being hard pressed for finances, he begged the privilege of taking one card to each of the eighteen advertisers, to collect his price for the advertisement.

Well, he took the eighteen cards and collected the sixty dollars, and promptly left the city. He forgot to call and get the balance of the cards to distribute so as to benefit the patrons of his "fake," and, alas, he forgot to pay the printer!

Oh, I'm on to their fleecing ways, for verily I've been fleeced.

How natural this will sound to many printers! The fake advertiser is abroad in large numbers, and the printer who has never, at one time or another, been compelled to take drastic measures to secure his payment for this sort of printing—or, as Doerty of Findlay did, lost it entirely—is indeed fortunate.

A SERIES of eight-page folders printed by the Matthews-Northrup Company, Buffalo, New York, for the Burroughs Adding Machine Company, Detroit, Michigan, should prove effective advertising. The series consists of seven folders on the first page of each of which is printed in black and tint a half-tone descriptive of some department of a busi-

ness system. A reproduction is shown of four of these initial pages. The balance of the pages are devoted to a description of the merits of the adding machine in the various departments.

AN ORIGINAL and unique method of informing its readers when their subscriptions have expired is in use by *The Golden Elk*, published monthly at Los Angeles, Cali-

In the Balla Walla Degree

AND now, O thou disciple of the midday desert air! wotest thou not the grace required of thee ere thou canst enter the sacred portals of the inner chamber of cheerfulness unalloyed consisteth of a *paid* subscription to that Apostle of Cheerfulness in whose pages thou shalt observe each month the pure & spotless, or the scarlet, plumage of the sacred bird?



When my tail feathers are RED it means that YOUR DUES in the Balla Walla Degree are NOW PAYABLE

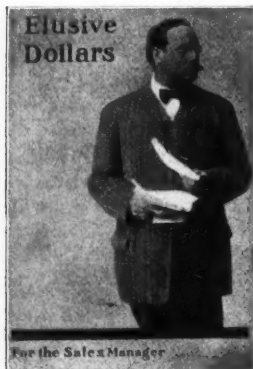
evidences of thy awful iniquity? Thinkest thou that the sacred bird mayest feed on circus posters alone? Not so, O artist of the warm breezes! not so shall the tail feathers be kept a healthy hue. For 'tis written that ye printer needeth ye dough, even as the parched throat of ye Gude Elk longeth for the gentle tritulations of ye cooling fiz. Wherefore it be-

hooveth thee to keep strict watch of the tail feathers, O beloved subscriber! that the days of thy pilgrimage with the Apostle of Cheerfulness be long & pleasant.

Art next, O neofite? Knowest that the scarlet plumage betokenest the unpaid ducat? Canst thou remain crewel & delinquent when thou beholdest the gory

fornia. The reproduction herewith, taken from one of the pages of a late issue, illustrates this device. The magazine being printed in black and red, the method is inexpensive.

ONE of the neatest and most convenient reference books for exemplifying the products of an ink house comes from the Buffalo Printing Ink Works, Buffalo, New York. The book is bound in stiff boards covered with dark-blue ribbed cloth, lettered in gold and with the well-known Buffalo trade-mark as a medallion in brown. The back is flexible so that the book opens easily and each sheet of color, of which there are over sixty with tints, is readily inspected. The frontispiece, an exquisite piece of work, shows the proprietor of the concern, Mr. E. F. Rychen, in his business office. Beyond giving the name of the ink exemplified and its price, there is no advertising matter in the book, the simple foreword stating that in the preparation of the book there has been no special material used, the paper being such as is generally used on catalogue work and the inks were not specially prepared for the purpose, but taken directly from the stock in hand, no double-rolling in printing, and that with proper care the same results can be obtained by any printer. This is eminently practical and will assuredly appeal to that large and discriminating class of printers which appreciates straightforward business methods.





Under this head will be briefly reviewed brochures, booklets and specimens of printing sent for criticism. Literature submitted for this purpose should be marked "For Criticism," and directed to The Inland Printer Company, Chicago.

Postage on packages containing specimens must be fully prepaid. Letters positively must not be included in packages of specimens, unless letter postage is placed on the entire package.

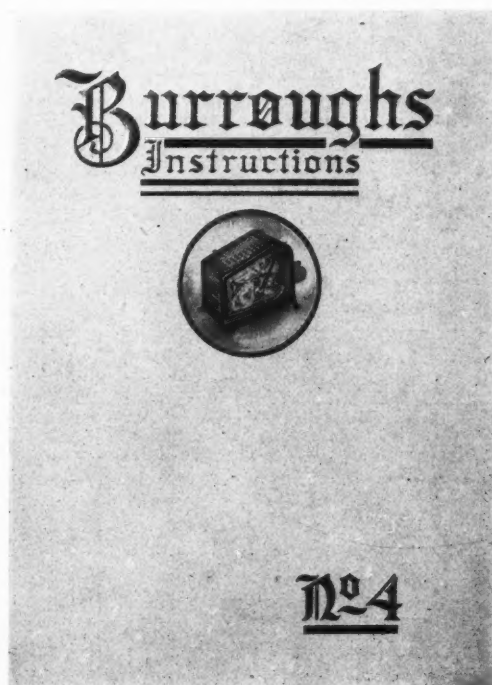
RUDOLPH N. PAGE, Lynchburg, Virginia.—Your specimens are very neat and attractive, the title-page being exceptionally good.

WILLIAM KNUTZEN, Chicago.—Your specimens are original and attractive, the typographical arrangement being exceptionally good.

J. E. KINCH, Grafton, West Virginia.—Your specimens are very good. The announcement of the fall and winter opening is a clever arrangement.

A PACKAGE of specimens from Ross Brothers, Ltd., Sydney, Australia, contains some clever advertising devices and several blotters, all attractive and well printed.

THE Matthews-Northrup Company, Buffalo, New York, is well represented this month by an excellent assortment of booklets, catalogues and railroad printing. The designing and mechanical details are well up to



the usual high standard maintained by this firm. A reproduction is shown of an attractive booklet cover. The original is embossed in dark green and gold on a green tinted stock. The interior of the booklet is handsomely printed in black and brown on india-tint stock. All of the specimens, from the railroad folders to the finest catalogues, show the same painstaking care and attention to details.

COMMERCIAL specimens from L. F. Evans, Columbia, South Carolina, are good in design, well printed, and, without exception, show excellent color combinations.

CHARLES N. BARDIN, Tampa, Florida.—Your work shows a great improvement over specimens previously submitted. The circulars are especially pleasing.

C. S. JOHNSON, Danville, Illinois.—The blotters are pleasing in design. You have, however, used too much red in proportion to the black. It is

not advisable to separate the name of the city and the name of the State as you have done.

HENRY H. HOEGER, Waverly, Iowa.—The bills submitted are among the best that have reached this department—excellent in arrangement and well displayed.

COMMERCIAL specimens from W. K. Trechsel, Birmingham, Alabama, are exceptionally neat and attractive. The designs are good and excellent taste is shown in the modest typography.

J. C. VOLINE, Auburn, Nebraska.—Your specimens are very attractive and well gotten up, the poster being very creditable indeed. Little can be found to criticize in the specimens submitted.

WILLIS B. EDWARDS, Austin, Minnesota.—Your specimens are good examples of neat, modest typographical arrangement. The letter-head for Herbert St. Ledger is rather overdone in decoration.

SAM H. WHITE, Rock Hill, South Carolina.—Your choice of colors—green and orange on a blue-tinted stock—is unfortunate. A substitution of blue for the green would be a great improvement.

A PACKAGE of commercial specimens and advertising typography from B. R. Bowman, Ogden, Utah, contains uniformly creditable work. A



reproduction is shown herewith of a characteristic business card. The border is in yellow-green, the type matter in brown and the cut in orange and brown. The result is a very pleasing specimen.

HUSSEY & GILLINGHAM, Adelaide, Australia.—Too great a variety of type-faces detracts from the appearance of the specimen printed in green and gold. Both of the specimens are clever arrangements.

SABINO GIORDANO, Providence, Rhode Island.—The use of too many faces of type in a single ad. is the most noticeable feature in the carnival program. The souvenir cover is very clever in arrangement.

THE Grafton Printing Company, Grafton, West Virginia.—The arrangement of the program is very good, but the presswork requires improvement. The choice of the stock for the cover is not a pleasing one.

RAY LANARD NEAL, Marion, Indiana.—Your work shows a steady improvement. A few of the specimens, however, contain an excess of ornamentation. Simplicity in arrangement is more to be desired.

E. A. BLAIR, Houlton, Maine.—The bill-head is clever in design and very creditable, but the color combination—red and blue—is not pleasing. Instead of the red use a tint of the blue or a tint of orange.

THE Paragon Press, Montgomery, Alabama.—Your business stationery is very handsome, the letter-head in brown and red being an exceptionally attractive specimen. All of the specimens are original and artistic.

OLD DOMINION PAPER COMPANY, Norfolk, Virginia.—The typographical arrangement of the folder is very good. The stock, however, is not pleasing, as it rather kills the effect of an otherwise attractive specimen.

BERT F. BARNES, Rapid City, South Dakota.—The panel arrangement on the blotter is very attractive and well arranged—in fact the typography as a whole is much in advance of the average blotter specimen.

THE Methodist Publishing House, Mexico.—The feature line on the letter-head should be lowered about a nonpareil and the agent's name set in a size smaller type and not letter-spaced. Otherwise it is very neat.

G. B. MACABE, Victoria, B. C.—The booklet is certainly a very creditable specimen in every way, the presswork being especially good. You have reason to congratulate yourselves on the appearance of the specimen.

BERT MAY, Albert Lea, Minnesota.—The use of a smaller, heavier-face letter for headings in the menu would have resulted in an improvement. A trifle more space should also have been put between the different groups.

W. G. MOORE, Wyoming, Illinois.—Your specimens are very creditable indeed, the booklet entitled "Picturesque America" being an artistic piece of work. Would suggest, however, the omission of the ornament now on the cover.

ORIGINALITY in design, careful typography, good stock and excellent presswork all combine to make the printing of The Biggers Print Shop, Corsicana, Texas, of the very best. Simplicity in design is the key-note

to the attractiveness of the work of this firm. They make a specialty of "knowing when a job is done," not burdening it with an excess of ornamentation.

C. W. LEE, Portland, Oregon.—The booklet is neat and well printed. The decoration on the cover-page is hardly in keeping with the subject, however, and a more formal design in type and rules would be an improvement.

JAMES B. SIMONSON, Atlantic, Iowa.—The decoration on the title-page is so prominent that it overshadows the reading matter, especially as it is in no way suggestive of the title. The space between the words should be reduced.

GILBERT F. OLIVER, compositor, and Frank Fessler, pressman, with the Grit Publishing Company, Williamsport, Pennsylvania, have sent to this department a package of especially handsome specimens. The typography, presswork and use of color are of the best and leave nothing to criticize.


divided. From five to twenty per cent of red is all that should be used to give the best results.

AN attractive poster is at hand from D. Gustafson, Red Wing, Minnesota. An artistic tint-block design, cut from wood, gives it an "out-of-the-ordinary" effect which is very pleasing. Mr. Gustafson's specimens always contain new and original ideas.

D. J. JEFFREY, Harpenden, England.—Your specimens show much originality in design and are well printed. One or two of the specimens would, perhaps, have been better with less ornamentation, but on the whole there is very little to criticize.

THREE interesting and attractive booklets are at hand from the Otto J. Koch Advertising Agency, Milwaukee, Wisconsin. One of them, a booklet descriptive of Milwaukee, published by the Citizens' Business League, bears no imprint, while the other two are from the press of the Wright & Joys Company, Milwaukee. All are well designed and printed. The shape


PRINTING	EMBOSSING	ENGRAVING	DESIGNING	BINDING
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Pennsylvania Grit

DIETRICK LAMADE, MANAGER

"Williamsport's Greatest Family Newspaper"



A reproduction is shown herewith of one of their letter-heads. The original is in three colors on white stock, the rules and ornaments being in olive-green, the initials in the feature line in red and the balance in black. The work is all of a very high standard.

A PACKAGE of exceptionally artistic commercial specimens is at hand from Albert K. Ness, Cheboygan, Michigan. The typography and presswork are beyond criticism, while the color combinations, both as to the shades and tints and the quantities thereof used, are a delight to the eye. A reproduction of one of his bill-heads is shown. The original is printed

to which the illustrations in the Todd Seminary prospectus are trimmed, however, is neither pleasing nor in keeping with the general appearance of the page.

J. P. BELL COMPANY, Lynchburg, Virginia.—The specimen by your Mr. R. F. Harris is neat and the decoration consistent, but he seems to have taken undue liberties with the copy. The other compositors seem to have kept more closely to the text and for this reason the specimen by Mr. R. H. Page would be considered the best of the three. The measure in which the matter on the third specimen is set is very narrow for the

<h3 style="margin: 0;">McMULLEN PRINTING CO., Stationers, Printers, Embossers</h3> <p style="margin: 0;">At the sign of <i>ye</i> Printers' Devil . . . Opposite Postoffice . . . Seventy-two Main Street</p>			
<i>In Account with</i>		<div style="border: 1px solid black; display: inline-block; padding: 5px;"> (Cheboygan, Michigan) </div>	

in violet and yellow-green on white cloth-finished stock, the type matter and ruling underneath the panel being in the violet.

C. B. KIMBALL, Denver, Colorado.—The decorative tint in the panel proves rather trying to the eyes. A plain tint-block would have been much better. On the bill-head and statement the address lines crowd the cross ruling rather closely.

ORIGINALITY, combined with a thorough knowledge of design and color as applied to typography, is the characteristic feature of the work of E. W. Stutes, Spokane, Washington. His specimens this month contain much excellent commercial work.

CORLEY L. OVERALL, Campbell, Missouri.—The use of four series of type in a letter-head can hardly be productive of anything but a confusing appearance, especially when the shapes of the series do not at all harmonize. One, or, at the most, two, series would have resulted in a great improvement. The amount of color on both specimens is too evenly

page. Lowering the upper group of lines and raising the lower group a trifle would help this specimen a great deal.

SPECIMENS from George Kearns, McCook, Nebraska, are good examples of modest, dignified business stationery. A noticeable feature in his work is that each specimen is confined to one series of type—a feature which never fails to produce good results.

D. C. SILVE, New Orleans, Louisiana.—Your work is very commendable and the recent specimens show a great improvement over those formerly received. The arrangement of the circular containing the quotation on "opportunity" is very good, indeed.

W. B. PAUL, Columbus, Ohio.—The line "printers and publishers" on the letter-head is spaced entirely too much, as is also the firm name. Text series do not lend themselves kindly to wide spacing. If you had put the matter which is now in the light brown in the darker color, making a two-color instead of a three-color job, the results would be

more satisfactory. The card is one of the most handsome that has reached this department, but the blank embossing prevents its being reproduced.

ORIEN L. ROARK, Greenville, Kentucky.—The card is original and unique; a trifle less space between the two upper lines would improve its appearance.

CHARLES R. WHITE, Los Angeles, California.—Your specimens leave little opportunity for criticism. The booklet is very attractive, as is also the cover-page in German.

JOHN E. COBB, Red Wing, Minnesota.—Your letter-head specimens are both clever in design. On the heading containing the cut of the blank book two rules of one-point face, or even two-point face, would be preferable to the two light and one heavy rules used.

GEORGE E. COON, West Orange, New Jersey.—The letter-head specimen is very neat. On the bill-head would suggest that you make the "To" and "Dr." a trifle smaller and use two one-point rules in the place of the three light rules running across the panels.

CAREFUL typographical arrangement and a discriminating use of color characterize the productions of The Pearl Press, Brooklyn, New York. A four-page circular printed in a shade and a tint of red-brown on a cream-colored stock is an especially artistic specimen.

A PACKAGE of specimens from the Mercantile Printing Company, Ltd., Honolulu, contains many examples of neat and artistic printing. The typography is excellent, the joining of the rules being especially good. Careful presswork also adds much to the appearance of the work.

EARL E. HOLMAN, West Alexandria, Ohio.—Your ads. are very well designed and displayed. A more simple arrangement of the E. S. Howell specimen would have been preferable. A plain rule border on the card would have permitted of a better arrangement of the reading matter.

S. Z. FIELD, New Haven, Connecticut.—Your removal notice is attractive in arrangement, but the title-page is marred by the use of an ornament which is not in harmony with the type-face, the one being composed of straight, stiff lines while the other is flowing and graceful.

CLARENCE D. COON, Newport, Kentucky.—Your cover-page is well designed and attractive. You should, however, have given more strength to the lines "Program of Woman's Home and Foreign Missionary Societies." As the cover now is, these lines do not stand out any more prominently than the balance of the page.

A COPY of *Fancy Needlework*, printed by Bemrose & Sons, Ltd., Derby, England, has reached this department. It is well printed throughout, but especially noticeable are the three-color plates which were reproduced from the objects and printed on the new Bemrose-Dalziel color machines. They are very handsome specimens.

FROM the Union Bank Note Company, Kansas City, Missouri, comes an attractive four-page clothing announcement. It is printed in three colors on rough deckle-edge stock, with a half-tone on coated paper tipped on the third page. The colors—yellow, green and gray—are unusual, but produce a very pleasing effect.

S. M. LEWIS, Ruston, Louisiana.—The telephone directory is a very creditable piece of work. Your index would have presented a much better appearance if you had run it on a platen press after the books were bound. The extra expense would have been small and the more perfect alignment of the index letters would have justified it.

B. RAY FRANKLIN, Fulton, Missouri.—The copy of "Blue Jay '06," the college publication of Westminster College, is very creditable. There is little to suggest in the way of change. On pages 7 and 14, however, the spacing around the initials is faulty. Twelve points of white space between the initials and the text would have been ample.

J. B. HIPPLER, Detroit, Michigan.—The title-page contains too much ornamentation. Whatever decoration is put on a page should tend to bring out the reading matter more strongly instead of overshadowing it. The page on which the firm name is all in one line is the best of the three, but in securing this result you have omitted a letter.

A PLEASING originality is in evidence in the commercial work of Frank C. Dawson, Denver, Colorado, and in addition to being original it shows a careful regard for the harmony of type-faces and ornamentation necessary in printing of the better kind. Unfortunately the best examples in the package are rough proofs which will not reproduce clearly.

T. C. CRIST, Sterling, Colorado.—The specimen without the ornaments in the lower portion is decidedly the better of the two. A slightly heavier rule for the inner panel and the cross rules would be an improvement. The rearrangement of the upper group of lines so as to do away with the ornaments in the last line would also be for the better.

THE program of the Eighth Annual Wayzgoose of the Smith-Brooks Printing Company, held at Glacier Lake, Colorado, is a unique specimen. It consists of eight pages and cover, printed in two colors on light-brown stock. In addition to the list of committees, programs of concert, dances, spoils, etc., it contains several pages of cartoons of Smith-Brooks employees.

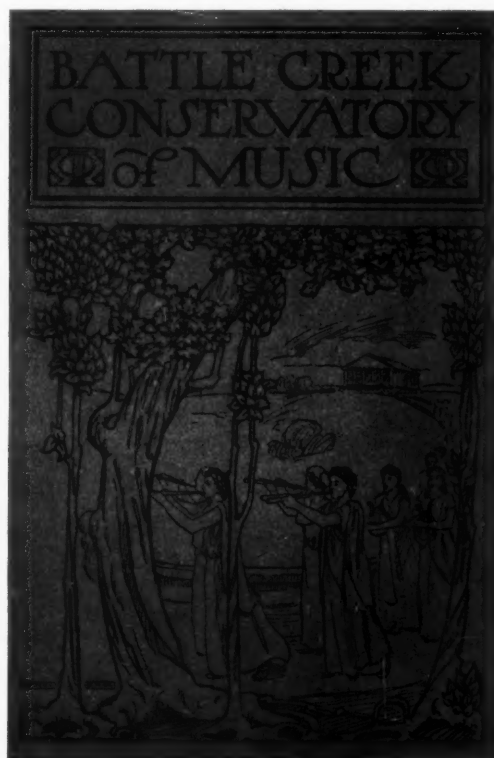
THE Herald Printery, Corinth, Mississippi.—The school catalogue submitted is well handled and presents an attractive appearance. The use of a single piece of rule of a slightly heavier face—about one-point—in the place of the dashes you have used between the articles would be an improvement. In view of the amount of border and illustrations on the

blotter, the body matter would have been more readable in a plainer type face.

"PICTURESQUE ITHACA" is the title of an artistic booklet designed, engraved and printed by the Ithaca Publishing Company, Ithaca, New York. The cover is in three colors, while the body of the booklet is in green and dark brown, the type matter being in the green and the numerous excellent illustrations in the brown. The work as a whole is very creditable.

AN interesting and attractive piece of printing is a folder entitled "Harrisburg—a Growing City," issued by the publicity committee of the Harrisburg Board of Trade and bearing the imprint of the Telegraph Print, Harrisburg, Pa. The cover is handsomely embossed in gold and colors, while the inner pages, containing numerous illustrations, are well printed in brown and red.

AN attractive assortment of booklets is at hand from the Gage Printing Company, Battle Creek, Michigan. The most elaborate specimen is a booklet for the Postum Cereal Company. It consists of thirty-two pages, 5 by 10½, printed in two colors on coated stock. The half-tone illustrations, of which each page contains one or more, are excellently printed. The cover is printed in gold and colors. Another artistic specimen is a



catalogue for the Battle Creek Conservatory of Music, a reproduction of the cover of which is shown herewith. The original is printed in dark green on brown stock.

JOHN LANSDOWN, Lima, Ohio.—The letter-head specimen is good in arrangement, but the color combination could be greatly improved. The use of orange with the blue or green with the red would be better. Avoid the use of too many type-faces in a single job. The card would look better if old-style were substituted for the type used in the upper and lower lines.

THE Williston Herald, Williston, North Dakota.—Your work is clever in design, but you have overlooked some of the smaller things that go to make a specimen of good printing. A little more care in spacing and the joining of rules will be amply rewarded in the improved appearance of your work. In the last line in the large panel on the envelope the spacing between words is particularly faulty.

JAMES H. WALKER, Baird, Texas.—The use of the three large initials on the letter-head is not satisfactory. The fact that they are in red does not add to, but rather detracts from, the general appearance. The cold colors must predominate on a piece of printing, and red, being the warmest of all the colors, should be used sparingly—say from five to twenty per cent. There is so little other matter on your letter-head and the initials

are so large, that, instead of being by far the smallest in proportion to the whole, the red overbalances the blue. The use of blue and red does not produce a pleasing combination. Orange with the blue or green with the red would be better. Your spacing in the feature line on the letter-head is much too wide and is also uneven.

I. A. GRABMEYER, Saginaw, Mich.—A slight letter-spacing of the feature line in order to extend it to the ends of the panels would have helped your letter-head. The line "distributors of" should be lowered about one pica and the rules with the stars on the ends omitted. Your arrangement of the matter in the panels results in a poor distribution of color, one panel being much darker than the other.

FRYER PRINTING COMPANY, Council Bluffs, Iowa.—An excess of letter-spacing and the use of word-ornaments have made the specimen in question confusing in appearance and not easily read at a glance. The colors are too evenly divided in quantity. Make the feature line stronger, omit the comma and the word-ornaments, use less red in the job and group the matter rather than spreading it out in lines with equal space between them.

VERY little opportunity for criticism is offered in the specimens from the printing department of the George Junior Republic Association, Freeville, New York. Modest, harmonious effects are the rule in their work, and there are none of the freakish attempts at originality so often found in reviewing commercial work. A little more attention to the make-ready of cuts, especially vignetted half-tones, would help the appearance of the work.

The *Butler County Democrat*, Hamilton, Ohio.—Some of the specimens submitted indicate a tendency toward the neglect of harmony of type-faces and ornamentation. This is especially noticeable in the envelope slip for the Gem Food Grinder. The ornaments, while in no way suggesting the article advertised, are decidedly the strongest forces of attraction on the page. They are too black in tone for the type-face used. Where ornamentation directly applies to the subject it may be rather prominent; otherwise it should be subordinated.

THE Portage Press, Portage, Pennsylvania.—Your specimens are attractive and well arranged. In your card printed in complementary colors—blue and orange—you have used too much orange. In order to secure pleasing results by the use of a complementary color scheme a large percentage of one color must be used with a small percentage of the other, the small percentage being of the warm color. In this case you have the quantities of color too nearly equal and the result is a rather "loud" effect. The remedy in this case would be to either put less of the job in the orange or reduce the orange to a tint instead of using it in its full strength.

R. E. ST. CLAIR, Carthage, Missouri.—The chief feature for criticism in your work is the association of inharmonious type-faces. Take the letter-head for the Carthage Lumber Company, for instance. Here you have put the firm name in a shaded text letter and the balance of the matter in an extended gothic, the lines of which the two letters are composed having nothing in common. The use of gothics with text letters is permissible when the gothics are confined to the smaller sizes, as then the lack of shape harmony is less pronounced, but the association of the large sizes of these two type-faces produces a feeling of discord. The space between words in the feature line is too great.

MILWAUKEE PRINTING COMPANY, Milwaukee, Wisconsin.—The specimen with the firm name running across the page is the better of the two, but several opportunities for improvement suggest themselves. In the first place, the rules around the page should be more nearly of the same weight. The use of a hair-line rule parallel to a three-point rule presents too great a contrast and lacks that harmony which is the desire of all good printers. Change the inner rule to a one-point face. The spacing in the first line is faulty. Instead of so much space between words the line should have been slightly letter-spaced. In the place of the three one-point rules underlining the line use two two-point rules; the same applies to the cross rules at the bottom of the page. The three rules present a rather confusing appearance. This page would have been better if capitals had been used instead of lower-case, as they are more susceptible of letter-spacing. The other specimen is poor in arrangement and the same regard for harmony mentioned above will prevent the use of these hair-line rules with the heavy type in which the page is set. There is also a feeling that there should be some sort of a finish to the ends of the lines—not only in the group of rules, but in those forming the division of the page.

TYPEFOUNDERS' SPECIMENS.

"A FEW OF THE LATEST" is the title of a recent booklet issued by The Tokyo Tsukiji Type Foundry. It contains numerous interesting half-tone illustrations of the various departments of the foundry and shows many type-faces, borders and ornaments.

THE American Type Founders Company's booklet showing its Chaucer text and Bewick roman types is an attractive specimen. The typography is artistic and clever, and many interesting type-designs are shown. The Chaucer text is a particularly beautiful and pleasing letter.

The Inland Type Foundry is using an excellent device to illustrate the durability of its type. It consists of a piece of nonpareil reglet on which is printed a word in forty-eight-point Avil type. The reglet is then tipped on a card which states that the sample is one of a run of five thousand without change of type. It forms an effective advertisement.

A YANKEE PRINTER IN INDIA.

The printing craft as it is crafted in India, says a writer, furnished much to amuse and interest an American. Things are so distinctly different that were it not for the sight of type cases, the smell of ink and squash of the hand press or the whirr of a jobber or cylinder, one would not recognize the industry.

The *Times of India*, of Bombay, employs one thousand men on its newspaper and in its job department. It has nine Linotypes, half a dozen cylinder presses, all of English manufacture, and a goodly battery of hand presses and jobbers. The railway time tables are largely printed by the *Times*, and sorts are cast on small hand-casters for this work. Nearly all the larger printing-offices have lithograph departments, and considerable of the job-work is thus turned out.

Calcutta has eight dailies printed in English and five or six in the vernacular. Six each of English and vernacular would cover the estimate of the important weeklies. Not over five of the thousand-and-one job-offices can be classed as "stationers and general job-printers, block-makers, die-sinkers, etc." To enumerate or even guess at the number of "printee wallahs" would require a residence longer than mine.

The most primitive Arizona outfit would be a regular Communipaw - avenue - Hamiltonia - Dexterous - Miehle-Bradley in comparison with the average native print-shops of Calcutta. These dipper shops are not confined to newspaper row, nor to any other row. They are scattered from Cossipore to Tollygunge, and from Sealdah to the Hugli. They can be found within the mud walls of a native hut, in the dark by-street of the native quarters, or in the rear of the bullock stables of a European compound. The boss is called a "baboo."

Together with the Eastern agent of the Machinery Company, Ltd., which handles the Linotype in Calcutta and the far East, I one day started for a print-shop hunt. We drove down Lower Chitpore road in a "ticca gharry." We were attracted by a sign reading "Universal Press." Yelling "buss" at the gharry wallah we entered the compound, working our way around lime barrels, oil cans, or ox carts, discarded refuse, and a team or two of water buffalo. In an obscure corner we came to the office of the Universal Press. It had some claim to the title, as the press confronting us was universal, not in the sense friend Gally would have you understand, but universally Indian—in appearance a Washington hand press, but listed by the dealers here as the "Albion." I do not believe there is a printing-office in India that does not use from one to a dozen of these presses. They are made in many sizes, from "foolscap" to "double-crown," and sell for a good figure, owing to the additional duty of twenty per cent on hand-power machines. There was no distinction to be made twixt the pressroom and any other room. All departments were confined in this one dingy ill-lighted room, 7 by 9 feet. The ceiling was sufficiently high to permit clearance for the massive figure of an iron eagle surmounting the Albion. One small corner was taken up with the cases, about twenty in all, of three-quarter size, black and grimy. Four cases were up and the remainder beneath the "up," which consisted of a low dishpan-shaped support giving room for two cases in front and one at either side. A bamboo matting served for the stool. Upon this the dark-skinned follower of Gutenberg, his lower body resting on his bare heels, his bony knees beneath his armpits, roycrofted his art and preserved his caste. His job finished, it was removed from the wood galley to the Albion, and after corrections (?) were made,

the process of printing advanced, a string serving for the chase. Passing out the door we observed a little chap squatted on the ground in front of a case distributing. Distribution is a separate trade, and distributors do not aspire to become compositors.

A short shake down the road brought us to another attractive sign—"The Lily Press." Visions of Harry Stuff's "Ivy Press" of Seattle, with its carpeted floor and nickel-plate finish, were soon dispelled by noting that the sign was fastened to a mud hut, the lower floor being taken up with a native "sweet" shop. On inquiry we were informed that "press hai nay *uuper*, bolo chai bain huther." We might have known it, but not stopping to argue, we followed the Lily lookout down a dark alley and entered the Lily office via the pressroom. The only difference from the Universal apparent was that the Lily occupied two rooms, a few feet more of space, a few higher case stands, and the distribution was done inside.

The next halt brought us within the compound of the *Amrita Bazaar Patrika* (neither devoted to affairs of the heart nor owned by an Irishman), an evening English-printed Bengalee-owned newspaper. My friend called my attention here to the battery of Linotypes with native operators, remarking that these operators were about the fastest of the natives in India on machine work. The machines were tied from the distributor bars to the lag screws with twine, and native conceived gew-gaws were stuck on till the wonder was not how much the output, but that the wheels revolved at all. I was informed that it is no uncommon occurrence to have a machine laid out while a half-dozen babbling "*operatee wallahs*" extricated one of their number from the cam wheels, where his "*dhoty*" had drawn him. The "*dhoty*" is the native dress, consisting of from six to twenty yards of thin cloth.

The Linotype operators work by the piece, as a general rule. They receive 3 "pice" per thousand ens (3 cents per thousand ems). Their average speed is four to five thousand ens per hour of semi-correct matter. Proofs are read two or three times, and as the newspaper columns of Indian newspapers are usually wide, the loss of time for correction figures largely against the output.

The hand compositors receive from 8 to 20 rupees a month. A rupee is 32 cents. Boys as young as twelve or fourteen do the distributing, and some as young may be setting the type. Native machine compositors average from 35 to 50 rupees per month, while the Eurasian operators make nearly double that sum.

I observed that the advertising department of the *Patrika* supported an imposing stone, but noted that the daily forms were made up on the floor. I was informed that some one "swiped" the column rules one day, but that it did not delay the issue, as the ingenious "*mistry*" (native carpenter) soon had wooden column rules ready, and they were still in use.

The newspaper presses are very simple small-cylinder affairs, specially built for Oriental trade. Tapes and flies are dispensed with. The feeder squats on top of the feed-board, and can smoke a "*hooka*" or keep the flies off without missing a sheet, utilizing his toes as well as his hands feeding. Opposite the feeder, perched on the high delivery table, is a small boy, known as the "fly boy." He takes the sheets from the cylinder as it revolves and jogs them up. He is paid 6 pice a day (3 cents).

In one of the dailies the forms are made up on the bed of the press. The make-up has a sort of floating situation, as he perches on the side frame of the press, and roams around rabbit fashion, his bare feet on the type, to reach the distant corners of the forms. The hand compositor can set, separate the pie, revise and recorrect all of eight

hundred ens in one hour—providing within that hour that he does not change his quid of betel nut, does not go for a drink, stop for a pull or two at the "*hooka*," or fall asleep.

The native labor is so cheap that in two of the offices the usual copy carrier or elevator is supplanted by a bag, with a continuous string attached, and a boy at either end of a stove-pipe running from the editor to the composing-room to pull the bag back and forth through the pipe. "Thirty" is marked "*buss*," "Thirty-one," when it comes in, is marked "*juldi*," which is the only native word that has any semblance to meaning "rush."

Ordinary galley proofs are taken on a proof press, with a lever movement similar to a paper-cutter. If the Albion press is busy and a larger proof is wanted, it is secured by placing the job on the floor, wetting the paper, covering with a press blanket and "pulling" the proof by stamping over the form with the bare feet.

The point-system is not in vogue. It may rather be said to be in vogue, as the offices that have bought a few fonts give its features no attention, and to the native the fonts are as the size may approach, "*nonpeereel*, *lounge preemear*, or *canoun*." The American Type Founders Company has an agency with the Oriental Type Foundry of Calcutta, and has furnished the agency with molds for casting point-system quadrats and spaces. American type is considered the best type in the market, and, despite its higher price, considerable is sold.

The Gordon type of presses is rapidly gaining favor in India. They are sold by the largest dealer in Calcutta. They are known as "Treadle Presses." The dealer says that not until recently has it been possible to sell any but the 8 by 12 size. The larger sizes were considered too heavy, and an encroachment on the Albion. The native feeds the treadle press with his left hand, grasping the stock at the lower left corner and delivering the sheets to the high feed-board with the right hand.

The government has ordered two American cylinder presses as a trial order, and others have been contracted for by large job-offices. These are to be manufactured in England under the supervision of American mechanics. The dealer who sold these presses suggested to one of his English customers that he place an order for an electric motor to run his press. "My word!" he replied, "what's the blooming good of such traps? It would go snappy on me and scare away me native 'elp. I'll 'ave a pit dug, put on a long crank, and 'ire a few 'usky coolies to turn it."

Cuts are known as "blocks," and some of the larger newspapers have a block-making department. I gave an order to one of the papers for three blocks each of a set of seventeen advertisements. At the end of three weeks I succeeded in getting proof No. 17, and had in hand twelve of the fifty-one stereotypes. A cessation in further delivery caused me to call to inquire. I was met by the stereotyper who chow-wowed in Hindustani and pointed to his metal-pot. An English-speaking baboo interpreted that the man had broken his ladle a week before, and was waiting for Ejohn King of Lower Chitpore road, to send him another.

The larger job-offices employ an English superintendent, but the work of estimating is done by a baboo. A request for bids on ten thousand pamphlets brought me figures ranging from 480 to 1.10 rupees. All estimates are promised "to-morrow." I know of a case where to-morrow was four months in arriving.

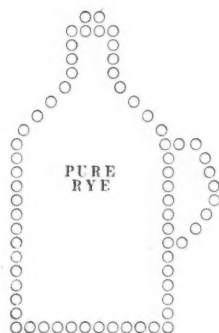
One industrious Calcutta proprietor, with limited experience, desiring to correct such deficiencies, took the matter of estimating in hand. He arranged a bid for a one-thousand-page directory. His foreman gave him the cost of the presswork, the paper dealer the cost of paper, and the linotyper the cost of composition. He added his

profit, and congratulated himself on prompt acceptance of his bid. After he received his bill from the linotype man, reading several one thousand ens at 6 annas (12 cents) per thousand, he sought immediate explanation as to what was meant by an "en." "Woe is me," he declared, "I thought an en was a printer term for a large page of small type. My bid was for 9 annas (18 cents) per page for the complete book, paper and all!"

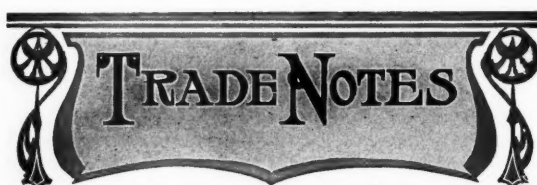
The Government of India and the three presidencies give employment to nearly six thousand men in the various printing establishments. Prisoners are also worked upon government printing, and the number engaged in jail offices add considerably to the total. Still the government can not do all its work, and many outside offices are kept going on government work.

FRANK A. MUNSEY'S NEW ENTERPRISE.

Not satisfied with already being the publisher of four most successful and popular magazines, Frank A. Munsey is about to launch another monthly publication. In preparation for this, and to meet the rapid growth of his other periodicals, he is making extensive improvements in his mechanical equipment. Being the largest magazine publisher in the world, it is quite natural he should install the finest magazine presses manufactured, putting aside earlier machines, which were perhaps good enough when the circulation was smaller, but are now no longer able to keep up with the procession. An order has been placed with R. Hoe & Co. for a complete outfit of the latest improved rotary magazine presses to replace the old machines, which will be taken out and sold to smaller offices. Besides eight large 96-page presses, there will be a mammoth 384-page multi-color combination machine, the largest magazine press ever manufactured. This machine, which is really four presses in one, will print the magazine forms both sides at once at the rate of one hundred and fifty-six thousand 16-page signatures every hour, delivering them accurately folded, cut and counted in bundles. It will not only print in black, but in one, two or three colors at will, and turn out as clean and perfect work as was formerly done at slow speed. The incentive to this great advance was the natural desire on Mr. Munsey's part not only to keep his plant up to date, but to have the finest that money can buy. The first order, for two presses, was placed with R. Hoe & Co. some time ago, and they have given such splendid satisfaction that Mr. Munsey decided to change his entire plant and ordered six more similar presses in addition to this wonderful eight-cylinder machine, which will be by far the largest and finest in the world.



A Modern War Vessel.—Western Publisher.



THE Park Type Foundry, said to be the first job-type foundry south of the Ohio river, has been established at Louisville, Kentucky.

T. M. POTTER, Brownsville, Tennessee, announces that he has just started in business for himself as a job printer, and among his first investments is a subscription for THE INLAND PRINTER.

THE Union Bank Note Company, of Kansas City, Missouri, announce the removal of their factory and counting-rooms to their new building on the southwest corner of Tenth and Central streets.

MR. B. F. BOND, president of the B. F. Bond Paper Company, and president of the Baltimore Paper Trade Association, who has been ill for several weeks, is now convalescent, and is expected to return to his place of business in the next few weeks.

MR. S. H. HORGAN, art manager of the New York Tribune, and editor of the department of Process Engraving in THE INLAND PRINTER, has resigned his position with the Tribune to take a similar position with the Newark Advertiser, Newark, New Jersey.

ON the occasion of the picnic and games of the New York Photoengravers Union No. 1, the Star Engravers Supply Company presented a baseball cup as a prize to be contested for. The cup, which is a very handsomely designed piece of work, was won by the team of the Gill Engraving Company.

THE firm of John H. Zeh & Co., designers and engravers, 312 Cherry street, Philadelphia, has been consolidated with the Thomson Printing Company. Mr. John H. Zeh has been elected a director of this company and will have complete charge of the department of steel and copper plate engraving, designing and printing, which has been inaugurated under the new management.

THE Artistic Engraving Company, at No. 534 West Broadway, has been reorganized along extensive lines, Samuel Davis, a business man of acknowledged ability having bought Mr. Frank Young's interest and will assume active management. Mr. Rank (its founder) is chief of the designing and engraving staff. The firm has been making brass hat dies, book stamps and box plates the past eighteen years for concerns throughout America, Canada and Mexico.

THE corporation of Edwards and Broughton Printing Company, Raleigh, North Carolina, recently formed to take over the old established business of Edwards & Broughton, will build a modern, up-to-date printing-office on Salisbury street, and greatly enlarge their printing business. The company is organized with a capital stock of \$25,000, divided into shares of \$50 each, although under the terms of the charter this capitalization may be increased to \$100,000. The incorporators of the company are C. B. Edwards, N. B. Broughton, Charles Lee Smith, W. N. Jones and C. B. Park.

KLIMSCH & Co., Frankfort-on-Main, Germany, announce that the seventh volume of their valuable Year-book will be issued in about one month and that those desiring copies should order in advance. The price to subscribers in advance is \$2.38; after publication, \$2.84; duty and

postage paid. Subscribers who do not have all the volumes issued may secure copies of Volumes II, III, IV, V and VI, of which there is a small number left, so long as they last, for \$2.38 each, provided that they also subscribe for the seventh volume. Orders will be received by The Inland Printer Company.

THE Wood & Nathan Company announce a new Monotype type for mail lists, which will be welcomed by publishers for its convenience. The Monotype mail-list type, specimens of which are shown herewith, will be appreciated

Bender H	16 $\frac{1}{2}$ 06	Hand B B	14 $\frac{1}{2}$ 06
51 Delaware Ave		Dallas Tex	
Madison Wis			
		Henderson J B	16 $\frac{1}{2}$ 06
Sedwich O S	18 $\frac{1}{2}$ 06	15 Delaware Ave	
Morristown Del		Madison Wis	
Corbett B A	24 $\frac{1}{2}$ 07	Neemon S	18 $\frac{1}{2}$ 06
424 Exchange St		Port Chester N J	
Danville Miss			

from the ease with which it can be corrected. Every letter, figure, logotype and space is on the same size of body, and no justification is required in making changes or corrections. The matrices are now ready for distribution.

M. F. HARTE, who has been in the employ of the Boorum & Pease Company, Brooklyn, New York, for the past thirty



M. F. HARTE.

years, severed his connection with that firm on September 15. Mr. Harte has a record of which he is justly proud, having been employed with the old firm of Boorum & Pease from boyhood. He climbed up the ladder rung by rung, filling the various positions with credit to himself and to his employers until he became manager of their photograph album department. In 1886, the growth of the blank-book trade assumed such proportions that the firm considered it advisable to drop the album business and devote all their space and energy to blank books. Mr. Harte's ability, fully recognized by William B. Boorum, made him manager of the printing department, which had become quite a business with the concern, and likewise assistant superintendent to James F. O'Hara in the manufacture of blank books. Mr. Harte's popularity with his employers and associates was evidenced by the presentation of a handsome gold watch and chain, the former suitably engraved and a floral emblem of wishes for good luck. Mr. Harte enters business on his own account.

"THE BUSINESS BUILDERS" is the suggestive title of a new advertising agency, Exchange building, 111 Nassau street, New York. The members of the firm are well known to the advertising public. J. St. Clair McQuilkin, formerly advertising manager of the Remington Typewriter Company, is business manager, and Maxwell J.

Martell, the well-known illustrator and designer of fashions for men, will handle the art department. "The Business Builders" combine with the effective placing of advertising and writing, and designing of magazine and newspaper advertisements, and the preparation of illustrations and designs for catalogues, booklets and printed advertising matter of every kind. The long experience of these experts presages a substantial success for their enterprise.

THE Advertising Show at the Coliseum, Chicago, October 8 to 16, attracted large and interested attendance, the interest growing, as usual, much greater toward the close. The following is a complete list of the exhibitors: Adsense Publishing Company, 204 Dearborn street, Chicago, space 29, showing copies of their publication. Advertising Results Company, Incorporated, 75 Wells street, Chicago, space 141, exhibiting original and useful novelties for the advertiser. The American Falcon Printing Press Company, 39 Beekman street, New York, space 86, showing the "Waite" Die Press and Steel Plate Printing Machine and the "Baby" Waite. The American Multigraph Company, 122 Wabash avenue, Chicago, and 338 Broadway, New York city, space 20, showing their celebrated Multigraph Machine, which reproduces letters which are an exact counterpart of typewriting, the entire letter being printed through a ribbon. American Publicity Company, Marquette building, Chicago, space 135, showing its Model System of Automatically Electric Lighted Bulletin Boards now successfully operated in and about Chicago. Barnes-Crosby Company, E. W. Houser, president, 215 Madison street, Chicago, 132-136 W. Fourteenth street, New York, 214-216 Chestnut street, St. Louis, Missouri, spaces 41-42, exhibiting designs, illustrations, printing-plates, photogravures, electrotypes, commercial photographs. J. L. Bieder Company, 55 Lake street, Chicago, space 73, exhibiting a full line of advertising novelties; this firm has made a specialty of having something new for advertising. Binner-Wells Company, 309-310-311 Michigan boulevard, Chicago, spaces 61-62, showing specimens of work done by their designers, engravers, illustrators, printers and photoengravers. Bismarck Garden Publishing Company, Not Incorporated, 40 Dearborn street, Chicago, space 35, showing some of their publications, publication office of the Advertising Show Art Souvenir Catalogue. C. R. Carver Company, Fifteenth street and Lehigh avenue, Philadelphia, spaces 51-52, operating their celebrated embossing presses. Champlin Type Machinery Company, 121 Plymouth court, Chicago, spaces 69-70, showing machinery and material for printers and bookbinders. Chicago Advertising Association, 118 Monroe street, Chicago, spaces 9-10-11, headquarters for advertising men; the Chicago Advertising Association has a membership of three hundred men, active in advertising pursuits; their clubroom is at 118 Monroe street. The Chicago Chronicle, 164-166 Washington street, Chicago, space 89, showing advertising. The Chicago Coca-Cola Bottling Company, 3153 Cottage Grove avenue, Chicago, space 142, showing their beverages. Chicago Edison Company, 139 Adams street, Chicago, spaces 94-95-96, exhibiting electric signs, electric lights and power. Chicago Envelope Company, 63 Market street, Chicago, space 85, showing an envelope folding machine in operation. Chicago Examiner, 146 Franklin street, Chicago, spaces 31-32, printing display and general newspaper business. Chicago Journal, 117 Market street, Chicago, space 21, showing their publication. Chromatic Sign Company of America, 120 La Salle street, Chicago, space 113, showing electric signs. The Clinton Company, Clinton and Van Buren streets, Chicago, spaces 136-137-138-139, showing show cards, signs, hangers, posters and labels. Cruver Manufacturing Company, Incorporated, 464-468 Carroll avenue, Chicago, space 88, showing celluloid and other advertising

novelties, calendars, souvenir signs, etc. Dexter Folder Company, Pearl River, New York, Chicago office 315 Dearborn street, space 84, exhibiting New Automatic Clamp Cutting Machine, Rapid Drop Roll Jobbing Book and Pamphlet Folder with Automatic Feeder attached, a single-fold Folding Machine, Hand Power Bundling Press and other folding, feeding and cutting machines for the bookbinders and printers. Chicago *Evening Post*, 160 Washington street, Chicago, space 36, showing the progress of their paper in circulation and advertisements. Henry Doyle Company, 202-204 Center street, New York, space 74, showing advertising novelties. R. R. Donnelley & Sons Co., Plymouth court and Polk street, Chicago, spaces 47 and 48, showing designs, wash-drawings, retouched photographs, half-tones, engravings in two, three and four colors, booklets, periodicals, cloth-bound catalogues and fine edition books. The Exer-Ketch Company, Indianapolis, space 49, exhibiting a line of their novelties, watch-charms, pins, etc. Ralph Radnor Earle, 263 La Salle street, Chicago, space 134, showing newspaper and magazine photography. Farkas Brothers, Schiller building, Chicago, space 60, displaying special designs and illustrations for the advertisers, booklets, display cards and fashion figures, book illustrations and cover-designs. Farm Life Publishing Company, 311 Michigan boulevard, Chicago, spaces 33-34, showing copies of their publication. J. W. Farrah & Co., 134 East Van Buren street, Chicago, space 64, exhibiting illustrations and designs made by them. The Franklin Company, 346-350 Dearborn street, Chicago, spaces 72, 56, showing a model engraving and printing plant in full operation; will make plates, do printing and artist work on the premises. Gibson, Sykes & Fowler, studios McVicker's Theater building, Chicago, space 118, showing photographs made by them. J. Ellsworth Gross, 3801 Michigan boulevard, space 28, showing a full line of original photographs for advertising. This firm makes a specialty of furnishing photographic designs from life. Illinois Publishing Company, corner Fifth avenue and Washington street, Chicago, Eastern office 523 Temple Court building, New York city, space 59, exhibiting copies of *Westen und Daheim*, Sunday edition with *Chicagoer Frauen-Zeitung* (Ladies' Journal); *Illinois Staats-Zeitung*, morning and weekly editions, established 1848; *Freie Presse*, afternoon and weekly editions, established 1871; *Abend Presse*, evening edition. P. J. Kohl & Co., 236-242 Wells street, Chicago, space 14, showing a full line of leather goods and imported novelties. Latham Machinery Company, 197 South Canal street, Chicago, and 8 Reade street, New York city, and 220 Devonshire street, Boston, spaces 75-76, showing a full line of bookbinders' and printers' machinery, wire stitchers, etc. Mansfield Machine Company, 193 Center street, New York city, space 13, showing a full line of embossing, lithographing, printing, stamping and cutting machines. J. Manz Engraving Company, 207 Canal street, Chicago, spaces 45-46, showing a variety of printing in black and white catalogue and illustrated lyceum matter, colortype work in all its branches, art productions, designs and drawings in black and white, artistic heads in pastel and water-color, and full and complete examples of half-tone, wood, wax and electrotyping processes, which they operate. The Meyer-cord Company, Chamber of Commerce, Chicago, spaces 123-124, showing a full line of Meyer-cord Opalescent Window Signs, Transfers, Decalcomania, etc., also a line of leather hides with advertisements transferred in beautiful colors. The Miehle Printing Press & Manufacturing Co., 75 North Clinton street, Chicago, spaces 53-54, showing printing-presses. J. L. Morrison Company, 143 Worth street, New York city, space 93, exhibiting their Perfection Wire Stitching Machines, Bookbinders' and Printing Machinery and supplies. The Morrison Posting Service,

9 South Water street, Chicago, spaces 116-117, showing billboard 20 feet long and 9 feet 6 inches high. F. H. Noble Company, 42 Madison street, Chicago, spaces 57-58, showing a large line of metal advertising novelties, watch-charms, pins, etc. The Novelty News Company, 171 Washington street, Chicago, space 120, showing copies of the *Novelty News*, extracts of their correspondence, subscription lists, etc. Osgood Company, 66-74 Sherman street, Chicago, also Milwaukee, St. Paul and Minneapolis, spaces 37 and 38, illustrating their accomplishments in designing and the making of fine printing-plates for reproduction in one or several colors. Palm, Fechteler & Co., 45 La Salle street, Chicago, and 80 Fifth avenue, New York City, spaces 39-40, showing a complete line of decalcomania transfers, mineral transfers, window signs, leather signs, booklets of decalcomania pictures for advertising. The Paper Mills Company, 319-327 Fifth avenue, Chicago, space 25, wholesale dealers in papers for advertising and commercial use. Robertson-Putnam Company, 353-355 Dearborn street, Chicago, spaces 23-24, exhibiting a most complete line of advertising material. *The Printing Art*, issued by the University Press, Cambridge, Massachusetts, space 12, showing a display of bound volumes of the magazine, together with single copies of current issues and some of the material which has appeared in the magazine. *Profitable Advertising*, Boston, Massachusetts, space 27, a monthly advertising magazine, presenting every phase of advertising in a masterful way; published by Kate Griswold, edited by George French; also showing a full line of books devoted to advertising. Rogers & Co., 521 Wabash avenue, Chicago, and 15 Murray street, New York city, spaces 43-44, showing a superior line of booklets, calendars, designs and high-art prints. The Seybold Machine Company, main office and factory, Dayton, Ohio; branches: Chicago, New York, San Francisco; space 71, showing their paper-cutting machines; have also permanent exhibit 312 Dearborn street. F. L. Shafer Company, 161 Market street, space 26, showing advertising specialties in aluminum and metal and all kinds of novelties. The Twentieth Century Automatic Sign Company, Davenport, Iowa, space 114, exhibiting one Automatic Bulletin, 10 feet wide and 12 feet high, which will carry one hundred sixteen-candle-power lights; there are twenty signs in this bulletin, each sign being exposed fifteen seconds. United Printing Machinery Company, 337 Dearborn street, Chicago, and 12 Spruce street, New York city, spaces 90-91-92, exhibiting their complete line of embossing, engraving and printing machinery, printing-inks and supplies and typecasting machines. A. F. Wanner & Co.; office and salesroom, 298 Dearborn street, Chicago, spaces 77-78-79-80, showing printing-press machine, printing-press wood goods, cabinet type, in fact all the material for the complete printing-office in actual use. White's Class Advertising Company, headquarters 334 Dearborn street, Chicago, Eastern office 50 Nassau street, New York, spaces 5-6-7-8, showing a display of advertisement and follow-up literature, including catalogue, etc. F. Wesel Manufacturing Company, main office and factory 70-80 Cranberry street, Brooklyn, New York, Chicago office 55 Franklin street, space 55, showing photoengraving machinery and appliances; manufacturers and dealers in machinery and appliances for printers, electrotypers, stereotypers and photoengravers.

ONE step won't take you very far;
 You've got to keep on walking.
 One word won't tell folks all you are;
 You've got to keep on talking.
 One inch won't make you very tall;
 You've got to keep on growing.
 One little "ad." won't do it all;
 You've got to keep 'em going.—*Bagology.*

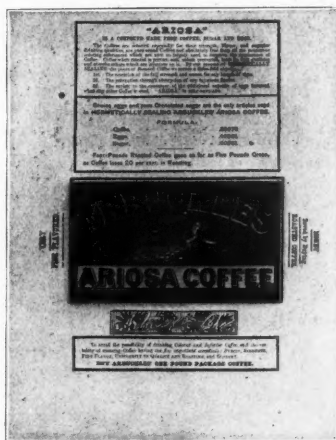


This department is exclusively for paid business announcements of advertisers, and for paid descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Responsibility for all statements published hereunder rests upon the advertisers solely.

WE'VE a dandy red-back cash-sale carbon paper which has been tested by critics who know their business and pronounced to be the most lasting for this work. Printers who cater to sales-book trade will find they have a trump card in Whitfield's red-back No. 17X. It stays with the book from start to finish, economical, one sheet doing the work of two. The price is no higher than you pay for our regular goods. A sample and quotation will be sent to any printer or stationery house, together with a full line for pen, pencil and typewriter. Whitfield Carbon Paper Works, 123 Liberty street, New York city.

BIGGEST AND OLDEST INK HOUSE OF THE GREAT WEST.—This distinction belongs to the Thalmann Printing Ink Company, of St. Louis. Since 1869 this company has been making superfine printing and lithographing inks of every description and increasing their volume of business and prestige. Up-to-date pressmen are especially fond of the unsurpassed Thalmann cover inks, which have a very extensive sale. In addition to the home office and plant in St. Louis, the Thalmann house has offices in Chicago, Kansas City, Omaha and Dallas, each with up-to-the-minute equipment and in charge of an ink expert of wide experience. Read their advertisement in this and subsequent issues and get in touch with them. They will do you good.

HEREWITH is a miniature facsimile of one of the 11 by 13¼-inch heavy manila coffee wrappers, turned out by R.



paper, and when desired both coffee and sugar wrappers can be printed simultaneously. Don't you want something like it? R. Hoe & Co. make over one hundred different styles of presses; in fact, machines for doing almost anything in the way of printing. The premium lists enclosed in coffee packages are printed, both sides simultaneously,

Hoe & Co.'s Three-Color Wrapper Press. The paper is fed to the press from rolls at one end, and the perfected wrapper comes out at the other end of the machine at the rate of 160,000 an hour, or over a million a day, printed in one, two, three or four colors, as desired. This press is also arranged to print sugar wrappers, 11¼ by 13¼ inches, on lighter weight

on the Hoe Premium Perfecting Press, at the rate of 40,000 an hour. The sheets, 9 by 15 inches, are folded to 3 by 5 inch size, automatically sealed at the last fold by a drop of paste, if desired, and delivered counted in bundles.

AN ELABORATE CATALOGUE OF WOOD TYPE.

The new wood type catalogue just issued by The Hamilton Manufacturing Company, Two Rivers, Wisconsin, is the most elaborate and complete work of its kind ever issued. It is 10 by 13¼ inches in size and contains 208 pages, on which are shown the borders, ornaments, wood type, etc., manufactured by this firm. The specimens of wood type shown cover many reproductions of popular



metal faces now in use. A noticeable feature is the change in the fonting scheme. Heretofore wood type has been listed only in 3-a, 4-a and 5-a fonts. Now it is carried in fonts up to 30-a, in both caps and lower-case, and instead of one single font of figures four separate fonts are listed. These large fonts are a great convenience and a saving to the printers for the reason that they avoid overloading with the least used characters. Formerly, when doubling up 3-a or 4-a fonts, the result was an overloading of such characters, which were never used and remained idle in the case, a useless expenditure. Notwithstanding the difficulty found in running lines of small metal type in connection with large wood letters on enameled paper, the workmanship displayed on the catalogue is excellent and a credit to the printers—The Fowle Printing Company, Milwaukee. A reproduction is shown herewith of the attractive cover-page.

LOOSE-LEAF RINGS.

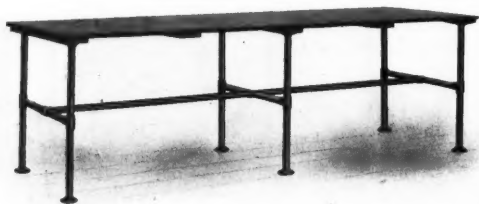
The Morden Manufacturing Corporation is a "very much alive" concern. They are unique in their advertising, and believe the quickest way to reach the trade on any subject is through magazines such as this. The dependence on antiquated mailing lists which some firms still adhere to is no part of the Morden firm's economy and we give them credit for good sense. This company is located at Waterbury, Connecticut, and manufactures the greatest number of sizes in loose-leaf rings to be found in the country. They make some ten sizes of round rings, ranging from 2 inches to ½ inch in diameter; also six sizes of oblong or arch-rings. The smallest ring, ¼ inch, is a

recent product and permits the making of a most practical *thin* book. Many other devices are being brought out; among these is the college note-book ring, which is gaining great popularity as a binder for students', stenographers' and speakers' notes.

THE CRAWLEY BOOK MACHINERY COMPANY.

The Crawley Book Machinery Company, of Newport, Kentucky, U. S. A., have recently completed a large addition to their factory, giving them more than double their former floor space. They have also added to their equipment a number of the latest improved machine tools.

While preparing for other new manufactures to be brought out by them in the near future, they now present their new work-table, particularly adapted to the use of

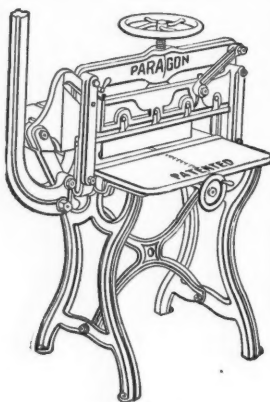


printers and binders. Every one seems to have realized the necessity of good tables and very few were satisfied with what they had, so that this production, finished in the first-class manner that characterizes the Crawley Company's work, will be welcomed by the trade. The fact that the frame will not harbor bugs and roaches, and can not be ground by rats and mice, will be enough in itself to make it popular. Their table is advertised on another page of this issue.

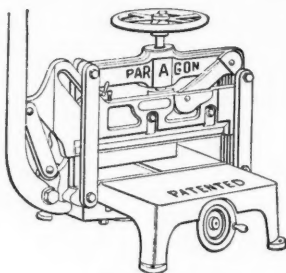
PARAGON PAPER-CUTTERS AND PARTS.

The Paragon line of paper-cutters has been favorably known to printers and binders for the past twenty-seven

years. Doing the cleanest of work, and doing it with remarkable ease, it combines simplicity of construction with great strength, at the



PARAGON CUTTER, 22½-INCH.



PARAGON CUTTER, 14-INCH.

same time being proportioned so that undue weight is avoided. The cutters are made in four sizes: 14, 22½, 25 and 30 inches. Illustrations of the 14 and 22½ sizes are shown herewith. All sizes are made to cut within a half inch of the knife. The lever of this machine works over the table, but is so curved that it does not interfere with the handling of any length of paper in front of the knife and is a space-saver on this account. All sizes are generally on hand for prompt shipment; this being the policy of Neil Campbell & Co., Printers' Supplies, 74 Beekman

street, New York city, who now make and sell a machine, which, having proved a staple, is manufactured in quantities to approximate the demand.

CHARLES S. MILLS IS AGAIN WITH THE F. WESEL MANUFACTURING COMPANY.

Probably no man is more widely or favorably known to the printers, electrotypers, stereotypers and photo-engravers of this country than is Mr. Charles S. Mills, the genial head salesman of the F. Wesel Manufacturing Company. Mr. Mills has supplied the needs of the allied trades so long and so well that his ability as a trade-getter in the United States and Canada is recognized by every one. He has spent twenty-eight years as traveling representative of the manufacturers, during that time having been identified with but three houses, which speaks volumes in his favor.

In this connection it is well to call the attention of the public to the fact that after a two years' engagement elsewhere, Mr. Mills has again identified himself with the



CHARLES S. MILLS.

F. Wesel Manufacturing Company, with whom he had been for eight years previous, and in whose service he had earned the greatest success of his unquestionably successful career.

As usual in such cases, Mr. Mills's training for the work he has prosecuted so well began very early. At the age of thirteen he started to learn the printing and newspaper business, and after twelve years, having advanced to the position of city editor, he resigned to accept a position with the Morgans & Wilcox Manufacturing Company, of Middletown, New York, with whom he stayed eighteen years. Ten years ago he entered the employ of the F. Wesel Manufacturing Company, and that the results of this latter union were eminently successful and satisfactory is a matter of record in the trade.

Mr. Mills's headquarters are at the New York sales-room of the F. Wesel Manufacturing Company, located at No. 10 Spruce street.

PRINTING OFFICE RAGS.

The importance of sanitary conditions in a printing-office is so evident as to need no argument. A seemingly small matter, but one, however, which may nullify efforts in the direction of sanitation, is the use of dirty, insanitary wiping rags. When it is taken into consideration that the use of clean, fumigated, selected rags will not only promote the health of employees but also lessen the danger of fire and improve the cleaning of machinery and rollers, the wisdom of using them will at once be apparent. Such rags may now be had in large pieces, especially selected to meet the printer's requirements, carefully disinfected and fumigated. The A. H. Bloom Company, Quincy, Illinois, whose advertisement appears on another page of this issue, furnishes them in convenient sized packages, and at prices less than what local dealers in unsorted rags usually charge.

WANT ADVERTISEMENTS.

We will receive want advertisements for THE INLAND PRINTER at a price of 50 cents for 20 words or less, each additional 10 words or less 25 cents, for the "Situations Wanted" department; or 80 cents for 20 words or less, each additional 10 words or less 40 cents, under any of the other headings. Address to be counted. Price invariably the same whether one or more insertions are taken. **Cash must accompany the order to insure insertion in current number. The insertion of ads. received in Chicago later than the 18th of the month preceding publication not guaranteed.**

BOOKS.

COST OF PRINTING, by F. W. Baltes, presents a system of accounting which has been in successful operation for many years, is suitable for large or small printing-offices, and is a safeguard against errors, omissions or losses; its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown; 74 pages, 6 3/4 by 10 inches, cloth, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

DRAWING FOR PRINTERS, a practical treatise on the art of designing and illustrating in connection with typography; containing complete instructions, fully illustrated, concerning the art of drawing, for the beginner as well as the more advanced student, by Ernest Knauff, Editor of *The Art Student*, and Director of the Chautauqua Society of Fine Arts; 240 pages, cloth, \$2 postpaid. THE INLAND PRINTER COMPANY, Chicago.

ELECTROTYPEING, a practical treatise on the art of electrotyping by the latest known methods, containing the historical review of the subject, full description of the tools and machinery required, and complete instructions for operating an electrotyping plant, by C. S. Partridge, Editor of "Electrotyping and Stereotyping" department of THE INLAND PRINTER; 150 pages, cloth, \$1.50 postpaid. THE INLAND PRINTER COMPANY, Chicago.

HINTS ON IMPOSITION, a handbook for printers, by T. B. Williams. This book is a thoroughly reliable guide to the imposition of book forms, and shows, in addition to the usual diagrams, the folds of the sheet for each form, with concise instructions; several chapters are devoted to "making" the margins; 96 pages, 4 by 6 inches, full leather, flexible, gold size stamp, \$1. THE INLAND PRINTER COMPANY, Chicago.

PHOTOENGRAVING, by H. Jenkins, containing practical instructions for producing photoengraved plates in relief-line and half-tone, with chapters on dry-plate development and half-tone colorwork; no pains have been spared to make the work of utility, and all generalizing has been avoided; no theories have been advanced; profuse examples show the varied forms of engraving, the three-color process being very beautifully illustrated, with progressive proofs; blue silk cloth, gold embossed, revised edition, \$2. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL FACTS FOR PRINTERS, by Lee A. Riley; just what its name indicates; compiled by a practical man, and said to be the most practical little book ever offered to the trade; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

PRACTICAL GUIDE TO EMBOSSEING, written by P. J. Lawlor, and published under the title "Embossing Made Easy"; we have had this book thoroughly revised and brought up to date, and added a chapter on cylinder press embossing; contains instructions for embossing by the various methods applicable to ordinary job presses, for making dies from various materials readily obtained by every printer; also for etching dies on zinc; there are cuts of the necessary tools, and a diagram showing the operation of the dies when put on the press; 75 cents. THE INLAND PRINTER COMPANY, Chicago.

PRESSWORK, a manual of practice for printing pressmen and pressroom apprentices, by William J. Kelly; the only complete and authentic work on the subject ever published; new and enlarged edition, containing much valuable information not in previous editions; full cloth, 140 pages, \$1.50. THE INLAND PRINTER COMPANY, Chicago.

THE RUBAIYAT OF MIRZA MEM'N, published by Henry Olendorf Shepard, Chicago, is modeled on the Rubaiyat of Omar Khayyam; the delicate imagery of old Omar has been preserved in this modern Rubaiyat, and there are new gems that give it high place in the estimation of competent critics; as a gift-book nothing is more appropriate; the binding is superb, the text is artistically set on white plate paper, the illustrations are half-tones from original paintings, hand-colored; size of book, 7 3/4 by 9 3/4, art vellum cloth, combination white and purple or full purple, \$1.50; edition de luxe, red or brown India oze leather, \$4; pocket edition, 3 by 5 3/4, 76 pages, bound in blue cloth, lettered in gold on front and back, complete in every way except the illustrations, with full explanatory notes and exhaustive index, 50 cents. THE INLAND PRINTER COMPANY, Chicago.

UNITED STATES GOVERNMENT books free; how to obtain free library; catalogue 10 cents; full information. F. J. LAWRENCE, 22 R. I. ave., Washington, D. C.

VEST-POCKET MANUAL OF PRINTING, a full and concise explanation of the technical points in the printing trade, for the use of the printer and his patrons; contains rules for punctuation and capitalization, style, marking proof, make-up of a book, sizes of books, sizes of the untrimmed leaf, number of words in a square inch, diagrams of imposition, and much other valuable information not always at hand when wanted; 50 cents. THE INLAND PRINTER COMPANY, Chicago.

BUSINESS OPPORTUNITIES.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

BIG JOB OFFICE—A large job printing-office and bindery, fully equipped, for sale at a bargain; doing a business of \$20,000 a year in a steady and desirable line of general work; will sell at cost of material; located in rapidly growing city of nearly 30,000 a few hundred miles northwest of Chicago; owners wish to devote entire time to their newspapers; price will be in neighborhood of \$10,000, but can be secured on easy terms, provided reasonable sum is paid on purchase; owners would be willing to retain interest provided good manager wishes to take interest. N 562.

FOR SALE—A thoroughly equipped printing plant: 7 cylinders, 6 jobbers, complete bindery, foundry, composing-room, and all necessary adjuncts for a first-class establishment; doing a \$100,000 business yearly and having a permanent and profitable patronage; located in a hustling town of about 30,000, with no labor troubles; a rare opportunity to secure an old-established money-making business; satisfactory reasons for selling. N 553.

FOR SALE—Complete newspaper and job plant in excellent condition, publishing daily 1,600 circulation, weekly 2,500, in growing city of 12,000 population; doing between \$2,500 and \$3,000 of business per month and steadily increasing; in splendid field to improve. For particulars, price and terms write C. A. McCOY, Lake Charles, La.

FOR SALE—Photoengraving plant suitable for newspaper and job work; rare bargain; price \$200; write at once. N 560.

FOR SALE—Printing-office in city of 12,000; inventories over \$1,500; \$1,000 buys it. GEO. S. CLARK, St. Cloud, Minn.

FOR SALE—Weekly paper, good circulation, rapidly developing country; Babcock Reliance cylinder press, gasoline engine, two jobbers, abundance type, etc.; terms; part cash, rest secured by mortgage; good reasons for selling. J. F. CRAWFORD, Saratoga, Wyo.

BOOK AND JOB PRINTING-OFFICE—Running office with 5 cylinder presses, 2 job presses, cutting machine, motor and large fonts of type and plenty of them for book, job and poster work; office in good-sized city and will be sold running at a very reasonable price. GEO. C. JAMES & CO., 126 Longworth st., Cincinnati, Ohio.

Superintendents.

FOREMEN AND SUPERINTENDENTS wanted everywhere to give Puck's Soap a trial in every department of your plant. It makes an efficient force more effective by saving their time and their hands. It costs no more than poor soap and saves a man's time and patience. See our advertisement elsewhere in this issue. Trial order of two dozen cakes sent direct, prepaid, for \$1, from our nearest branch. PUCK SOAP COMPANY, Des Moines, Iowa.

Wanted.

WANTED—Printers and workmen who handle type and ink to try Puck's Soap. It is now in use in the largest shops in the United States. It is the most effective and efficient soap made and costs no more than the ordinary kind. A trial order of two dozen will be sent for \$1, prepaid, from our nearest branch; sent anywhere in the United States. See ad. elsewhere in this issue. PUCK SOAP COMPANY, Des Moines, Iowa.

Publishing.

MR. PRINTER—I have a specialized journal which you should buy and publish. Booklet "How." HARRIS, 253 Broadway, New York.

SIMPLE—AUTOMATIC—GUARANTEED

Using Emery Wheels Arranged for Wet or Dry Grinding.

NOTE—Sizes given are for length of knife (not width of cutter).

Style E—To stand on bench. Dry grinding only. 26-in. \$50, 32-in. \$55, 38-in. \$60.
Style A—With iron stand. Wet or dry grinding. 26-in. \$75, 32-in. \$85, 38-in. \$90,
44-in. \$100, 54-in. \$115, 60-in. \$150. With water attachment, \$10 extra.
Style C—Extra heavy. Wet and dry grinding. 54-in. \$185, 60-in. \$185, 75-in. \$205.
90-in. \$225.

THE BLACKHALL MFG. CO., 12 Lock St., Buffalo, N. Y.

Knife Grinders

Machines sent on thirty days' trial to responsible parties. If interested, write us. Complete Bindery outfits.

FOR SALE OR EXCHANGE.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

FOR LEASE to responsible printer, the *Morning News* job office; modern and complete. For particulars address NEWS, Canton, Ohio.

FOR SALE — Burrage padding glue. The strongest and most flexible padding compound made. ROBT. R. BURRAGE, 83 Gold st., New York.

FOR SALE CHEAP — One Simplex one-man typesetter, made by the Unitype Co., in good condition; one 1-h.-p. motor and about 400 lbs. of type for machine; regular price for all the above \$1,900; special price if sold at once. P. O. BOX 100, Topeka, Kan.

FOR SALE — Fine lot of engraved steel plates suitable for calendars, souvenir cards, tailor opening cards; all finely engraved; catalogue sent free. DITTMAR ENGRAVING CO., 814 Walnut st., Philadelphia, Pa.

FOR SALE — Five Sprague Linotype motors, in good repair, for sale cheap, all or singly. THE VAIL CO., Coshocton, Ohio.

FOR SALE — Having no further use for the following machinery, which is in good condition, we are offering same at reduced prices: 1 28-inch Seybold Automatic book trimmer, 1 20-inch Sheridan power book trimmer, 1 Standard Machine Co. die press, top plate 18 by 35½ inches, 1 38-inch Cranston & Jones undercut paper-cutter, 1 62-inch "Tanite" automatic knife grinder. BUXTON & SKINNER STATY. CO., St. Louis, Mo.

SAVE \$250; brand-new Compositype; casts hundreds of faces; will also save you \$50 on rubber stamp press; good as new. AUTOMATIC ADDRESSING CO., 403 E. Oliver st., Baltimore, Md.

HARRIS Self-feeding Automatic press, taking sheet 15 by 18 inches in size, for sale at a liberal discount from cost; this press has been used only for experimental purposes amounting to not more than 2 months' continuous use. Address for price and further particulars, GIES & CO., Swan and Centre sts., Buffalo, N. Y.

HELP WANTED.

Letters in reply to these advertisements will be forwarded without extra charge. Specimens of work or advertising matter will not be forwarded unless necessary postage is sent us.

ARE YOU LOOKING FOR WORK? File your name with The Inland Printer Employment Exchange, and it will reach all employers seeking help in any department. Situations were secured during the past month for the following: Job-printers, 15; Linotype operators, 4; machinist-operators, 3; Monotype keyboard operator, 1; foremen, 2; all-round printers, 4; book-binders, 10; ad-men, 2; compositor, 1; photoengraver, 1; artist, 1; pressmen, 10; proofreader, 1; circulation and advertising manager, 1. Registration fee, \$1; name remains on list until situation is secured; blanks sent on request. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST — Air-brush, good on machinery; also pen-and-ink man. THE STODDARD-BROWN CO., New Haven, Conn.

FIRST-CLASS COMMERCIAL ARTIST; lettering and retouching photos; steady work. MAUSARD-COLLIER CO., Los Angeles, Cal.

WANTED — Good commercial artist who understands retouching photographs. N 2.

Composing-room.

WANTED — Experienced job-printer for setting ads. and jobs on strictly up-to-date country weekly; state experience, wages, etc.; no bums or cigarette fiends need apply. COOK BROS., Hastings, Mich.

Engravers.

HALF-TONE FINISHER and retcher wanted to go out of city; very highest grade work demanded, price right to man who can do work to our satisfaction. N 549.

PHOTOENGRAVER — Absolutely A-1 negativemaker wanted; exceptional inducements to thoroughly capable man that means business. N 557.

Manager.

CIRCULATION MANAGER for newspaper in good town of 14,000; must be experienced circulator and able to take full charge; \$75 a month to start and right man should be able to make himself worth \$90 to \$100 a month in a short time. N 548.

WANTED — An experienced and practical man to manage a job and newspaper plant, with a daily and weekly paper, doing an annual business of over \$25,000; desire the party able to buy an interest in and take full charge of the business. For particulars address N 262.

Pressroom.

CYLINDER PRESSMAN — Permanent position, better than scale to good manager turning out first-class half-tones; open shop. BOX 598, St. Louis, Mo.

Salesmen.

WANTED — U. S. A. agent to sell our types. Apply to J. G. SCHELTER & GIESECKE, Leipzig, Germany.

Miscellaneous.

WANTED — An assistant to proprietor in business office of printing plant; one who is thoroughly competent to estimate on all classes of commercial printing; good salary and steady situation to right party. M. S. & D. A. BYCK, stationers and printers, Savannah, Ga.

WANTED — Experienced printer capable of taking complete inside management of printing plant employing 60 people, operating 6 cylinder presses, 8 jobbers and 2 Linotype machines doing good grade of commercial, catalogue and bookwork; must be able to estimate on all work; good opportunity for a bright man; salary \$2,500 per year, with good prospects ahead; in answering give references and experience. Address C. M. LLOYD, care of W. E. Wroe & Co., 309 Michigan ave., Chicago, Ill.

SITUATIONS WANTED.

DO YOU WANT HELP FOR ANY DEPARTMENT? The Inland Printer Employment Exchange has lists of available employees for all departments, which are furnished free of charge. The following are now listed with us, seeking employment: Machinist-operators, 18; Linotype operators, 17; superintendents and foremen, 12; editors and reporters, 3; advertising and business managers, 3; make-ups, 2; ad-man, 1; compositor, 1; proof-readers, 2; Monotype operators, 2; electrotypers, 1; Linotype machinists, 9; all-round men, 2; artists and cartoonists, 2; pressmen, 13; book-binders, 2; job-printers, 10. THE INLAND PRINTER COMPANY, Chicago.

Artists.

ARTIST wants position; long engraving-house experience; perspective layouts, mechanical wash-drawings and photo retouching a specialty; nothing considered for less than a year's contract. N 576.

Bindery.

BINDERY FOREMAN, first-class ruler, forwarder and finisher, practical in every branch of trade, 15 years' experience as foreman, desires position; don't drink. N 547.

I AM PRACTICAL in all branches of bookbinding, first-class finisher, an experienced foreman and manager: will want a place after November 1; No. 1 references; prefer county and bank work; wish to go west or northwest any place between Chicago and the coast. N 472.

SUPERINTENDENT or foreman; practical bookbinder, successful manager of men, accurate in estimating, and not addicted to the drink habit. N 573.

Composing Room.

COMPOSITOR or two-thirds lock-up, young man, 6 years' good experience, wants position in Baltimore with large office about November 19; hustler. N 552.

JOB COMPOSITOR of 12 years' experience, high-class display man, wishes position with up-to-date print-shop; union. N 383.

Electrotypers and Stereotypers.

STRICTLY FIRST-CLASS electrotype molder, 23 years' experience, fully capable of taking charge of molding-room or entire charge of electrotype plant, now in charge of one of the largest electrotype plants in New York State, thoroughly familiar with all up-to-date methods of electrotyping, strictly sober and reliable; can furnish the best of references; prefer private plant where the finest grade of work is desired; will go anywhere. N 559.

Engravers.

WANTED — Permanent position by good all-round photoengraver; small plant preferred; 10 years' experience. M 580.

Foremen.

SITUATION WANTED — A practical all-round job-printer wishes to become associated with a reliable firm; a position as working foreman in private plant, solicitor for high-grade commercial work, or assistant to advertising manager will be considered; age 35, married, temperate, good executive ability, 17 years in Chicago, 12 years in present position as working foreman in private office; am getting straight salary of \$1,300 per year, but am willing to start with new firm for less; am looking for better working conditions and chance for advancement. JAS. B. BAUM, 945 W. 63d st., Chicago.

Managers.

MANAGER of large folding box, printing, and lithographing plant would like to connect with some modern plant in similar business; has had wide successful experience in these lines; can take general management, superintendence or charge of any branch. N 571.

Operators and Machinists.

LINOTYPE MACHINIST-OPERATOR, union; 8 years' experience; fast and clean; sober; newspaper work. N 578.

MACHINIST-OPERATOR, experienced; 5,500 ems brevier an hour. N 440.

OPERATOR-MACHINIST — A-1 man desires correspondence with good house; now employed in one of the best offices in the country; good printer, careful machinist, experienced with all models, including No. 5; 1 to 4 machines; prefer book office; union; steady, sober man. N 581.

OPERATOR-MACHINIST desires steady day position, newspaper; 7 years' experience; 6,000 nonpareil; sober, married; first-class machinist; reliable. N 565.

Pressroom.

PRESSMAN desires a position as foreman of pressroom; has had 16 years' experience in similar position; thoroughly conversant with high-grade half-tone cut, catalogue, process or ordinary color work; best New York references. N 570.

PRESSMAN, over 18 years' experience all kinds catalogue, commercial and magazine work, 14 years with one firm, wants situation. N 574.

SITUATION WANTED by duplex anglebar pressman; working now but desires change; single, union, steady and reliable; can furnish references. N 153.

SITUATIONS WANTED.

Pressroom.

WANTED—A position as a Cox duplex pressman; wages reasonable; will go anywhere. N 558.

WOOD DIEMAKER AND PRESSMAN on scoring and creasing presses is open for position in either line; five years' experience; married. F. N. HINCKLEY, 1443 Superior st., Cleveland, Ohio.

PRESSROOM FOREMAN or cylinder pressman familiar with all classes of work; 35 years of age, reliable, married, union; originally from New York; references; prefer a small town where they do good printing. G. W. M., General Delivery, Nashville, Tenn.

Miscellaneous.

MAN wishes position in office of printing plant; has 11 years' experience in the printing business as estimator and salesman; well acquainted with details of business, and with systematic factory management and cost systems; location—Philadelphia. N 142.

WANTED—Position as bookkeeper and general office work in printing house by young man twenty-one years of age; can furnish best of references as to ability and character; any city in Southwest; reasonable salary with chance of promotion. N 551.

Proofroom.

EXPERIENCED WOMAN PROOFREADER desires a change; would like position in a well-managed office; good references. N 540.

WANTED TO PURCHASE.

FOLDING MACHINE WANTED, pamphlet size, that can be used unattached to press; will pay cash or make good exchange. ST. LOUIS COMMISSION CO., 208 N. Main st., St. Louis, Mo.

WANTED—Secondhand Hoe lithographic press; give lowest price, age and full particulars. N 568.

WANTED—Secondhand Linotype mats, 6, 10, 11 point. NEWS, St. Johns, Mich.

WANTED—Kidder or Meisel press; one that will print from a roll and rewind; form not less than 25 inches wide. THE A. S. GILMAN PRINTING CO., Cleveland, Ohio.

WANTED—To buy a secondhand Linotype in good condition. FRANK B. WILSON, Kenton, Ohio.

MISCELLANEOUS.

A BEST MANUFACTURED STEREOTYPE PAPER, which is ready for use, for Cold or Hot Process; our Patent Front and Back Matrix Paper requires only Two Seconds to make ready and to beat or to press in; each matrix will cast a number of excellent plates; we mail 12 Front and 12 Back Matrix Sheets for \$1; we also have the largest selection of Stereotype Machinery of latest improvements. F. SCHREINER MFG. CO., Plainfield, N. J.

A COLD SIMPLEX STEREOTYPING OUTFIT, \$17 and up, produces the finest book and job plates, and your type is not in danger of being ruined by heat; simpler, better, quicker, safer, easier on the type, and costs no more than papier-maché; also two engraving methods costing only \$5 with materials, by which engraved plates are cast in stereo metal from drawings made on cardboard; "Ready-to-use" cold matrix sheets \$1. HENRY KAHRIS, 240 E. 33d st., New York, N. Y.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process; nice cuts from prints, drawings, photos are easily and quickly made by the unskilled on common sheet zinc; price of process, \$1; all material costs, at any drug store, about 75 cents. Circulars and specimens for stamp. THOS. M. DAY, Box 1, Windfall, Ind.

EMBOSSING, highest class, in all its details, taught by mail; course, including continued correspondence until proficient, \$1; embossed specimens free; any questions concerning mixing colors and color-printing answered free in addition; 30 years' experience. CHARLES C. PARKER, Morristown, Pa.

PRINTERS everywhere find the producing of imitation typewritten letters a most profitable side line. Ours is the leading circular letter firm in Chicago, printing millions of letters weekly on our platen and Harris presses. We make our own inks and typewriter ribbons, and guarantee perfect work in every way. Full instructions for operating the process furnished all users of our supplies. No apparatus of any kind required and no royalties.

Prices: Ink for circular letter printing, per lb., any color, black, blue, green, purple, brown or red, per lb. \$2.50
Typewriter ribbons exactly matching, per dozen 4.00
Special prices to large users.

M. M. ROTHSCCHILD, Circular Letter Specialist, 96 Fifth ave., Chicago.

STEWART'S EMBOSSING BOARD—Easy to use; hardens like iron; 6 by 9 inches; 3 for 30c, 7 for 50c, 12 for 80c; 9 by 12 inches, \$1.00 a dozen, postpaid. THE INLAND PRINTER COMPANY, Chicago.

TWO-COLOR WORK with no more impressions than for one color; any press, no special attachments; instructions fifty cents; samples free. W. STARNAMAN, Berlin, Ont., Canada.

WANTED—Linotype composition, 20 cents per thousand for 8-point and 19 cents for 6-point; write for complete rate card. FRANK B. WILSON, Kenton, Ohio.

OLD MADE NEW—the NEW SOLD LOW

This refers to your old TYPE that can be exchanged for NEW faces by dealing with PARK TYPE FOUNDRY, who make a specialty of Best Quality Job Type. It is made at Station A, Birchwood, Louisville, Ky. Write for prices. New Catalogue out soon.

Printers and Stationers A PROFITABLE SIDE LINE
Profits large and demand increasing.
RUBBER STAMPS Investigate. Complete outfits from \$25.00 up. Write for catalogue.
PEARRE E. CROWL COMPANY, 3 E. GERMAN STREET, BALTIMORE, MD.

Secret Formulas have ever been closely linked with the exceptional success attained by some. Our secret "Formulas for Bookbinders" cover thoroughly the various branches of this intricate craft—their use means success. Write for circular to-day. **The Roycrofters, East Aurora, N. Y.**

LET US SEND YOU A SAMPLE OF OUR

"ESSO"

Molding and Polishing Graphite

Prices furnished gladly.

THE S. OBERMAYER CO.
CINCINNATI CHICAGO PITTSBURG



"HE WHO RUNS MAY READ"



the exact amount of his run if he has
DURANT COUNTERS
on his presses. Simple, accurate and durable for pressroom and bindery use
W. N. DURANT CO., Milwaukee, Wis.

DIXON'S GRAPHITE No. 639
For Linotypes
A pure lubricating graphite that keeps your machine in good working order
Free sample on request.
Joseph Dixon Crucible Co., Jersey City, N. J.

BURRAGE PADDING GLUE

makes the strongest and most flexible pads, and at small cost; because—it's made of the best materials, and over thirteen years' experience enables us to get the most out of them. It pays to use it.

ROBT. R. BURRAGE, : : : 83 Gold Street, NEW YORK



PRINTERS Write on your business letter-head to
R. Carleton Engraving Co.,
Omaha, Neb., for the latest copy-
right LODGE CUT CATALOGUE

Book, "When Papa Rode the Goat." Colored plates, 100 illustrations. Many fearful things. 15c. by mail, to printers only.

LOOK! WIRE LOOPS
To Hang Up Catalogs or Pamphlets

The Universal Wire Loop

Is the cheapest and best device for
"Stringing" Catalogs, Directories,
Telephone Books, Prices Current, etc.

Look Better and Won't Break or Wear Out.

Let us send sample and quote you prices.

Successors to
Universal Wire Loop Co.
PHONE, M. 4013

WIRE LOOP MFG. CO.
75 SHELBY STREET
DETROIT MICHIGAN



DRAWINGS

MADE WITH



HIGGINS' AMERICAN DRAWING INKS

(Blacks and Colors)

Have an excellence peculiarly their own. The best results in photo-engraving and lithographing are only produced by the best methods and means—the best results in Drafting, both mechanical and artistic, can only be attained by using the best Drawing Inks—Higgins' Drawing Inks.

(Send for color card showing actual Inks.)

At Dealers in Artists' Materials and Stationery.

Bottles prepaid by mail, 35 cts. each, or circulars free from.

CHAS. M. HIGGINS & CO., Mfrs.

NEW YORK—CHICAGO—LONDON

Main Office, 271 Ninth St. } **BROOKLYN, N. Y.**
Factory, 240-244 Eighth St. } U. S. A.

HEADQUARTERS FOR
EMBLEM CUTS
YATES BUREAU OF DESIGN
263-269 Dearborn St. CHICAGO, ILL.
Send Stamp for Booklet: Write on your Business Stationery



ALL CARDS CUT AND RULED SINGLY.
LIBERAL DISCOUNT TO THE PRINTING TRADE.

WINTER ROLLERS

The VAN BIBBER ROLLER CO.

CINCINNATI, OHIO.

WE MAKE THE BEST THAT CAN BE MADE

We use the latest up-to-date GATLING GUN system in casting, with the finest steel moulds, and make solid, perfect rollers by the best formulas.

Established 1868. Cincinnati is sufficient address in writing or shipping.



ARE YOU AN INVENTOR?

Have you a patentable idea, and do you need expert advice or assistance in developing it? If it is a question involving procedure in securing a patent, novelty or mechanical construction of your invention, consult us. Expert opinions will be rendered, patent office or working drawings executed, legal advice given, and applications for patents made by reputable specialists in typesetting, printing, binding and like machinery and appliances, in the graphic and allied arts. All matters strictly confidential.

John S. Thompson & Co., 130 Sherman St., Chicago

References: **THE INLAND PRINTER CO.**, Chicago; **HILL & HILL**, Patent Attorneys and Mechanical and Electrical Engineers, Monadnock Building, Chicago; **R. B. MACINTOSH & CO.**, Mechanical and Consulting Engineers, 130 Sherman Street, Chicago; **W. H. SCHUYLER**, Expert Machinist, 139 Laflin Street, Chicago.

Any Printer can increase his income if he adds a **Rubber Stamp Outfit** to his plant. Our **VULCANIZERS** for making Stamps are the best in the world.

Write for Catalogue and get started at once.

THE J. F. W. DORMAN COMPANY, BALTIMORE, MD.



THE MAN FROM JOPLIN,
MISSOURI,
AFTER BEING SHOWN

The superiority of and the economy in using **Jones' Spaceband Repair.**

You can be shown free for the asking.

Address **PHILIP F. JONES, Box 174, Atlanta, Ga.**



"Roughing" for the Trade

We have put in a **ROUGHING MACHINE**, and should be pleased to fill orders from those desiring this class of work. Three-color halftone pictures, gold bronze printing, and, in fact, high-grade work of any character, is much improved by giving it this stippled effect. All work given prompt attention. Prices on application. Correspondence invited.

THE HENRY O. SHEPARD COMPANY

120-130 Sherman Street, CHICAGO

CHRISTMAS CUTS AND BORDERS for Holiday Advertising

Proof-sheet of new designs sent free upon request. Write to-day.

CHAS. L. STILES, Gay Street, Columbus, Ohio



SPATULA CUT CATALOGUE (8th ed.). Thousands of beautiful and appropriate half-tone and line cuts for ads, booklets, etc. Over 100 pp., 9 1/2 x 12 1/2, 50c. (refunded on \$2 order). **BEAUTY BOOK**—Full-page art pictures from photos of 60 of the most beautiful women in the world, 26c. Electrocs for sale. Both 70c. Stamps taken, **SPATULA PUB. CO., 100 Sudbury Building, BOSTON, MASS.**

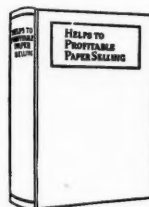
A Modern Monthly—All About PAPER



THE PAPER DEALER gives the wanted information on the general and technical subject of **Paper**

It will enable the printer to keep posted on paper; to buy advantageously, and to save money on his paper purchases. No dollar could be spent more profitably for a year's reading. Printed on Enamel book paper.

SPECIAL OFFER—Enclose a dollar bill, or stamps, or money-order, in your letter-head, and remit at our risk, and receive the paper for the balance of 1906 and all of 1907. This includes copy of our book, "Helps to Profitable Paper Selling."



The PAPER DEALER
155 WASHINGTON STREET, CHICAGO

GORDON PRESS MOTORS

JUST perfected friction drive, variable speed alternating and direct current Motors for Gordon and Universal Presses. Variation 100 to 3,000 impressions per hour. :: Write for Booklet "A."

GUARANTEE ELECTRIC CO., Chicago, Ill.

The Neidich Process of Imitating Typewriting (Ribbon Printing)

Is the Standard Method for producing Imitation Typewritten Letters. Complete outfit costs \$10.00. Send for samples.

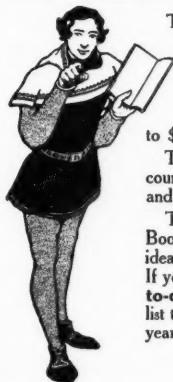
NEIDICH PROCESS CO., Burlington, N. J.



"THE ONLY WAY"
CHICAGO - ST. LOUIS
KANSAS CITY
AND POINTS BEYOND

GEO. J. CHARLTON, GENERAL PASSENGER AGENT
CHICAGO, ILLINOIS.

SPENT \$80—MADE \$1,400



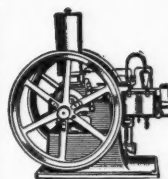
The India Rubber Tire Co., of Chicago, selected two cuts from "The Herrick Cut Book"—used them on 3,000 mailing cards, the total cost, including printing and postage, being \$80. In two months the firm received cash orders amounting to \$1,400—traced direct to this advertising.

The same opportunity is yours, if you've the courage to accept our advertising experience—and courage is 99 per cent of success.

The Autumn number of "The Herrick Cut Book" is now ready—crammed full of good ideas and over 100 illustrations in two colors. If you're a business firm, send us 25 cents to-day and we will place your name on our list to get all the numbers published within the year.

THE HERRICK PRESS
98 Fine Arts Bldg.
CHICAGO

Copyright, 1906, by
The Herrick Press



THE MIETZ & WEISS OIL ENGINES

Marine, 1 to 100 H.P. Stationary, 1 to 70 H.P.

Operated by common kerosene oil. Automatic in operation, absolutely reliable and uniform in speed. Especially adapted to operating printing presses and Linotype machines. Does not affect rate of insurance.

Send for Catalogue.

A. MIETZ, 128 Mott St., New York

AULD'S BODYGUM

Gives body and life to inks.

for smooth, sharp printing, without picking coated papers.

A panacea for all the ills of poster, label and newspaper printing. Guaranteed to make any printing ink take sharply, smoothly and firmly to any highly glazed paper that is manufactured, including hard linen papers or rough stock. BODYGUM keeps the ink tight square on the fine lines of half-tones, solids and faces of type, and sets it firmly, smoothly and sharply on all papers, including waxed, highly glazed, hard or soft papers, celluloid, tin-foil and aluminum. Sample cans, postpaid, 25 cents.

HAMPTON AULD, Mfr., 859 Mt. Prospect Avenue, NEWARK, N. J.
SINCLAIR & VALENTINE, Selling Agents, 1-3-5 MARION ST., NEW YORK.



Study Law at Home

THE ORIGINAL SCHOOL. Instruction by mail adapted to every one. Recognized by courts and educators. Experienced and competent instructors. Takes spare time only. Three courses—Preparatory, Business, College. Prepares for practice. Will better your condition and prospects in business. Students and graduates everywhere. Full particulars and special offer FREE.

THE SPRAGUE CORRESPONDENCE SCHOOL OF LAW, 733 Majestic Bldg., Detroit, Mich.

ROTH MOTORS



This cut shows six C. & P. Job Presses and an "Optimus" Cylinder Press driven by

ROTH MOTORS

SOLD BY

Barnhart Bros. & Spindler

Roth Bros. & Co., Inc.

27 SOUTH CLINTON STREET - - CHICAGO, ILLINOIS

Within the past year

we have supplied the Government Printing-office at Washington, D. C., with over 100,000 pounds of

MONOTYPE METAL

Without a Single Complaint.

Has a record like this ever been surpassed in the manufacture of Printers' Metals?

We make a specialty of the manufacture of METALS FOR PRINTERS—Monotype, Linotype, Stereotype, Electrotype, Autoplate, Compositype.

MERCHANT & EVANS CO.

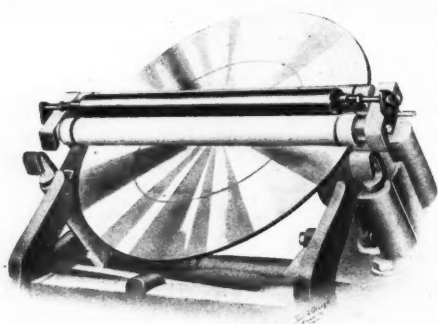
(Successor to MERCHANT & CO., Inc.)

Smelters, Refiners

PHILADELPHIA, PA.

New York Chicago Baltimore Brooklyn Kansas City Denver

Trade Mark
M & E
Registered



The Ideal Vibrator

Is just the thing needed to improve ink distribution on platen presses. It is operated by hand and travels with the form rollers, carrying the ink constantly from one roller to the other; avoids streaking, does away with double rolling, one rolling giving better results than three rollings without it.

PRICES FOR GORDON AND PEERLESS PRESSES

8 x 12	\$13.00	12 x 18	\$17.00
9 x 13	13.00	13 x 19	17.00
10 x 15	15.00	14 x 20	20.00
11 x 16	15.00	14½ x 22	20.00

ALL DEALERS SELL THEM

MADE ONLY BY

H. B. ROUSE & CO.

61-63 Ward Street CHICAGO, U.S.A.

The Self-Locking Galley

The Linotype has created a demand for a cheap and durable galley. Where one galley was used, now there are at least five required. To tie linotype up and store it away is a loss to the office of time, which is of more value to-day than ever before. The time taken of a good man to tie up 100 galleys of type and store it away is equivalent to the cost of these galleys.



*Designed for
Linotype
Users.*

There is no reason in the world why this galley should not be used exclusively in every printing-office. It outlives all other galleys, and is practically indestructible.

This galley is made of steel. It does not rust sufficiently to cause any trouble, and it may always be kept free from rust with a moment's time. It is perfectly smooth and even, and either hand-set or linotype matter can be proved up in it equally as well as in any other galley.

A self-locking device holds the type firmly.
Sample set with lockup complete for 35 cents.

AUTO-LOCK GALLEY CO., 155 E. 90th St., New York

EMBOSSING IS EASY

IF YOU USE

Stewart's Embossing Board

SIMPLE

ECONOMICAL

DURABLE

Sheets, 6 x 9 inches. 80 cents a dozen, postpaid.

THE INLAND PRINTER COMPANY

130 SHERMAN STREET, CHICAGO

VALUABLE PRIZES FOR PRINTERS

One of the latest makes of nickel-plated Composing Sticks,

One set of Composing Rules, and

One pair of Tweezers

are the prizes we are offering each month for the three best lots of printed samples received.

Tie up a small bundle of specimens and mail them to this address:

JOB REVIEW DEPARTMENT

National Printer-Journalist

1524 East Ravenswood Park

CHICAGO, ILL.

Bausch & Lomb Photo Engraver's Lenses and Prisms

Bausch & Lomb Precision Ray Filter for Three-Color Work

is filling a long-felt want.

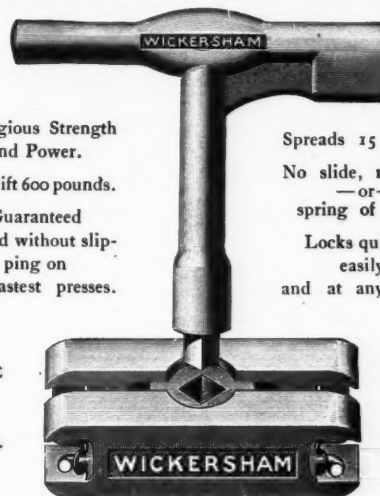
- ☐ Optically plane.
- ☐ Accurately made as a photographic lens.
- ☐ Easily taken apart for changing solution and cleaning.
- ☐ It represents the highest attainment in this line.
- ☐ Used and recommended by three-color workers.

BAUSCH & LOMB OPTICAL CO.

ROCHESTER, NEW YORK

New York Boston Washington Chicago San Francisco

THE WONDERFUL THREE-DISK-CAM WICKERSHAM QUOIN



Prodigious Strength
and Power.

Will lift 600 pounds.

Guaranteed
to hold without slipping on
the fastest presses.

Spreads 15 Points.

No slide, no skew
—or—
spring of form.

Locks quickly,
easily,
and at any point.

MADE
IN
TWO
SIZES.

ONE
KEY
FITS
BOTH
SIZES.

Send for Booklet of **Quoins, Expansion Locks and Morton Lock-Ups** in forty lengths.

WICKERSHAM QUOIN CO., BOSTON, U. S. A.

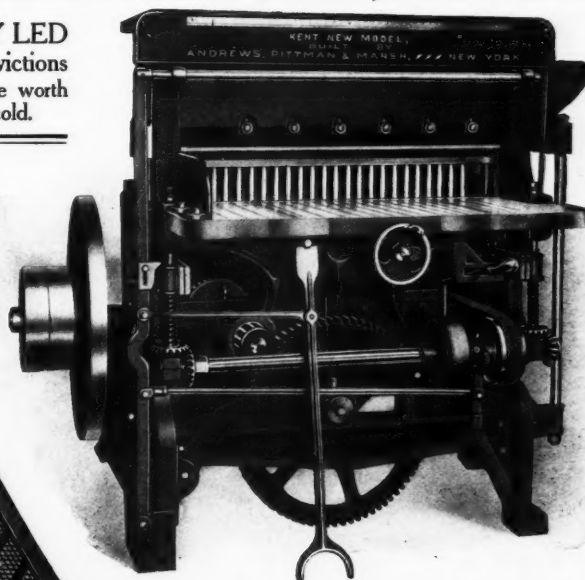
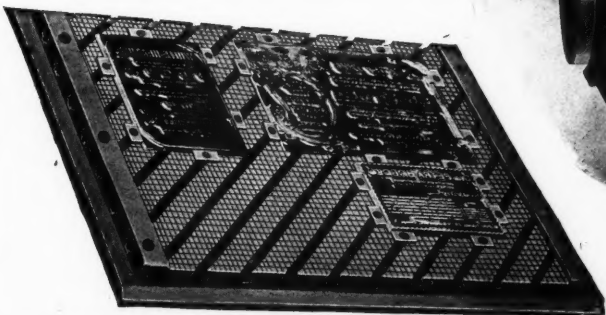
AGENCIES { AMERICA—Leading Dealers in Type and Printing Materials.
GREAT BRITAIN—Caston Letter Foundry, London.
AUSTRALIA—Alex. Cowan & Sons, Melbourne and Sydney.
SOUTH AFRICA—John Dickinson & Co., Cape Town.

PEOPLE MAY BE TEMPORARILY LED from the path of following their own convictions by eloquence and excessive verbosity, but true worth will always weather the blast, be it hot air or cold.

The Ideal Iron Grooved Blocks

are showing their superiority on all sides, and the increasing demand for them is sufficient proof that our claims for them as the **standard** have some foundation for truth.

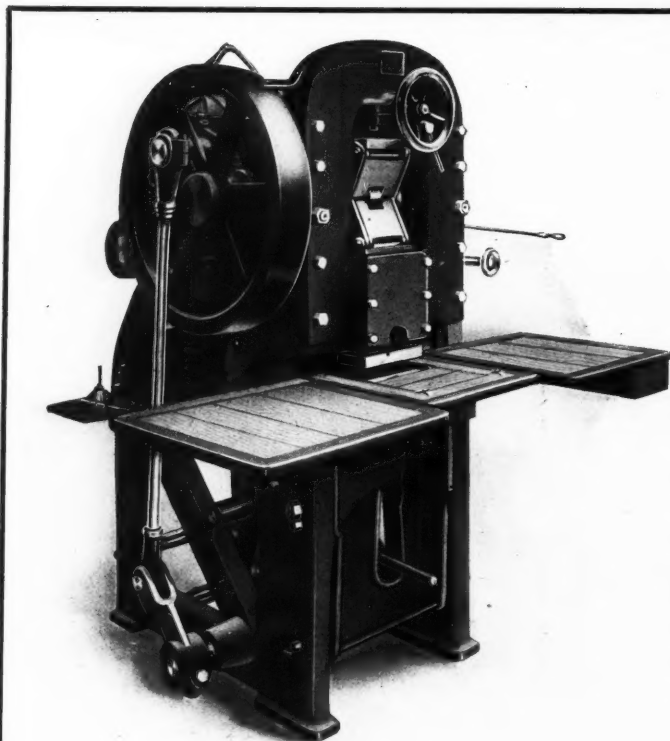
The **Ideal Tip-in Hooks** are the only hooks made that can be inserted in the grooves without disassembling, and with their "wedge grip" offer a guarantee against "creeping" that no other device can.



The New Model Kent Power Paper Cutters are **built right, work right** and are **sold right**. Fast, accurate, powerful and easy in operation, they are giving universal satisfaction.

Kent Die-Cutting Presses, Iron-topped Imposing Surfaces, Iron Form Racks, Pittman's Improved Quoins and special work for the allied trades.

ANDREWS, PITTMAN & MARSH : : : 286 Greenwich St., NEW YORK CITY



The NEW CARVER AUTOMATIC STAMPING & EMBOSSING PRESSES

*At the National Business Show in
the Madison Sq. Garden, New York
City, Oct. 27 to Nov. 3, 1906*

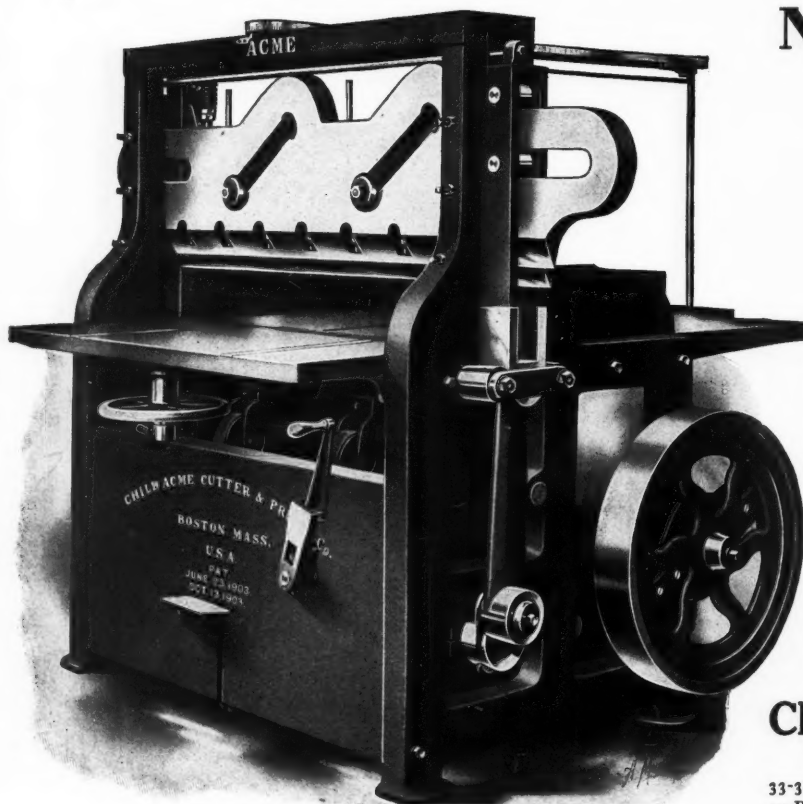
Come and see them in practical operation

C. R. Carver Company

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CANADIAN AGENTS
MILLER & RICHARD
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New



SELF-CLAMPING Cutter

"Better Than Ever"

Triple Geared.
No Single-geared Cutter has equal
Durability or Strength.
High-grade in every respect.
Guaranteed Accurate, Strong and Fast.

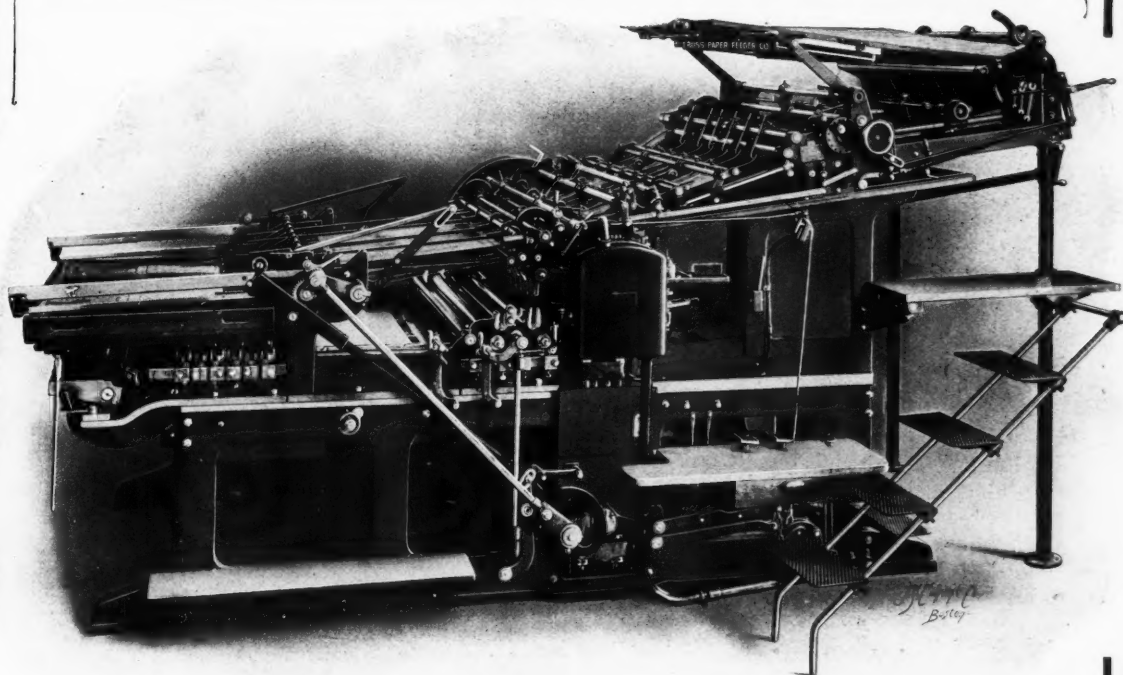
CATALOGUE AND PRICES ON APPLICATION

Child Acme Cutter Co.

Manufacturing only Cutting Machines

33-37 Kemble Street - - - BOSTON, MASS.
41 Park Row - - - - - NEW YORK, N. Y.

Simplicity CROSS CONTINUOUS FEEDER Simplicity



CROSS CONTINUOUS FEEDER

SIMPLICITY of mechanism and adjustment is highly desirable in automatic paper feeding. The CROSS CONTINUOUS has eliminated everything that does not tend to simplicity. No tapes—no bucklers—no pushers—no calipers—no elevators to raise, lower and adjust—no boards or wedges to watch. Its mechanism is so easily adjusted and quickly understood that runs of 3000 are profitably handled.

The Never-stop Feeder. It Runs While You Load.

CROSS PAPER FEEDER CO.

Main Office, 185 Summer Street, BOSTON

New York Office, . . . 38 Park Row

MANUFACTURERS OF PAPER-FEEDING MACHINERY EXCLUSIVELY

Think This Over, Please



TUBBS caused a saving to the Printers on Wood Goods, during the past twelve months, to the enormous sum of

\$200,000.00

This sum represents the increased discounts which the printers have enjoyed, and TUBBS is the fellow who is responsible. Can you recall where discounts were ever increased before Tubbs came into the field? Are we deserving of support under these conditions? We are absolutely an independent concern, and not controlled by any combination.

WHAT IS THE RESULT OF COMBINATIONS?

I have forebodings for my country in the distant future, and am fearful that corruption will appear in high places and the money powers of our country will concentrate into few hands, and there is great danger of it overthrowing our republic. Really, this has caused me more alarm than at any time during the late war. God grant that my forebodings may not come true.

ABRAHAM LINCOLN.

Unless these combinations, pools, syndicates and trusts are throttled, there will be a panic come upon the people such as the world never saw.

RUSSELL SAGE.

Beware of the trust companies is the warning of William Barrett Ridgely, Comptroller of the Currency, Washington, D. C.

We must not destroy or restrict competition in our manufacturing industries. If we do that it will bring about two classes of people, few masters and many slaves.

JAMES G. BLAINE.

It is a blessing to the printer that Tubbs came into the field when he did, otherwise it is my candid opinion that the largest portion of printers' wood goods would be selling at list to-day instead of an extra discount, such as is the case.

J. W. M.

The Almighty placed oil in the bowels of the earth for his children, but it is very unfortunate that one man owns it all. Were it otherwise it would be 8 cents a gallon instead of 20 cents.

J. R. B.

TUBBS STANDARD CABINETS

Are made in all sizes, two-thirds, three-quarters or full size cases, single, double or triple tier, flat top or galley top, with Tubbs New Idea Cases, the kind without paper lining, and the discount is thirty per cent. It was only ten per cent formerly.



Tubbs Standard Cabinet, No. 260



THE TUBBS MANUFACTURING CO.
LUDINGTON, MICHIGAN, U. S. A.



DISINFECTED WIPING RAGS

Mr. Printer: Have you ever realized that first-class *fumigated* or *disinfected* wiping rags are essential in an up-to-date printing establishment, for cleaning your presses, rollers, type, etc.? Our special grade of Printers' Wiping Cloths are thoroughly disinfected cotton rags. They consist of large pieces, and are put up especially for printers' use. Packed in 100, 300 and 500 pound bales. Cost less than those you get from your local dealer.

WRITE FOR PRICES — THEY WILL INTEREST YOU

A. H. BLOOM CO., Quincy, Illinois

THE J. L. MORRISON COMPANY

OF NEW YORK

ARE NOW CARRYING IN STOCK AT THEIR

Western Branch, 354 Dearborn Street, Chicago

A FULL LINE OF

"PERFECTION" Wire-Stitching Machines

PARTS, WIRE, ETC., READY FOR IMMEDIATE DELIVERY

Head Office—143 WORTH STREET, NEW YORK

Branches—LONDON, TORONTO, LEIPZIG

Satisfied Customers

Are not apt to forget where they get the best service, and we would like to add your name, Mr. Printer, to our list of satisfied customers, believing that our machines will not only be entirely satisfactory to you, but that they will also enable you to give your customers better satisfaction and increase your business in this way.

"Standard" Machines are both *Simple and Powerful in Construction, Quick, Accurate and very Durable*. Send for descriptive circulars and investigate these machines yourself—they will stand comparison every time.

QUALITY is our watchword always, as our machines will prove.

Write to-day for prices of whatever machines you are interested in and let us tell you more about our machines and *What They Will Do*.

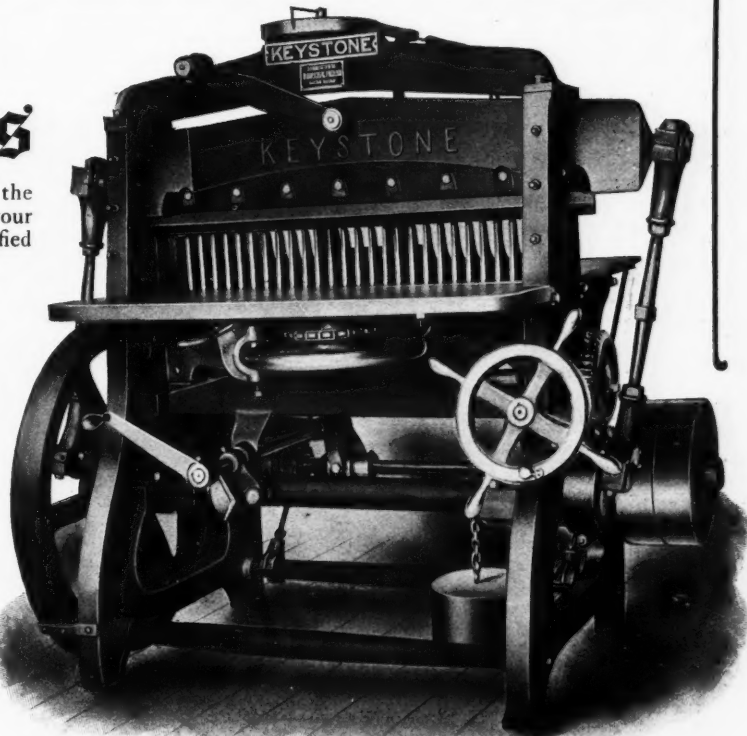
The Standard Machinery Co.

Successor to GEORGE H. SANBORN & SONS

Builders of Bookbinders' Machinery, Embossing Presses and Paper Cutting Machines of all kinds, Die Cutting Presses, etc.

Main Office and Works, MYSTIC, CONN.

CHAS. E. WHEELER, Gen. Mgr. and Treas.



38 and 44 inch Keystone Hand-Clamp Cutter

The Franklin Ink & Color Co.

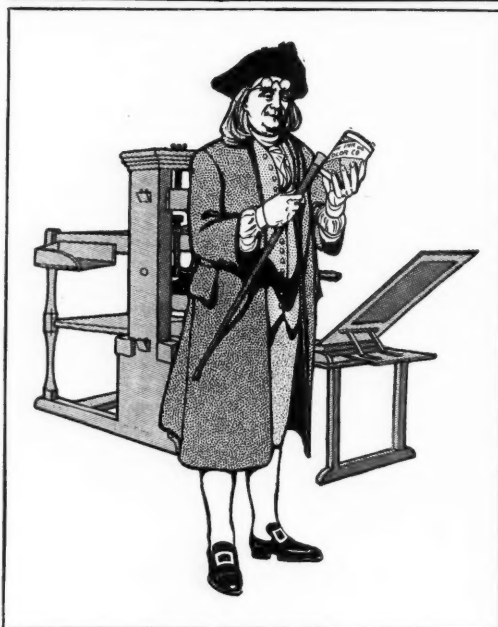
179 LAFAYETTE STREET
NEW YORK CITY

Official Notice

To the Trade :

We herewith beg to announce that we have severed our relations with the firm of Berger & Wirth, with whom we have been connected for many years, and will henceforth be known as

**The
Franklin
Ink & Color Co.**



where we will be in a position to serve our patrons with the same quality of goods as heretofore.

Thanking you for many kind favors in the past, and soliciting your future business, we remain,

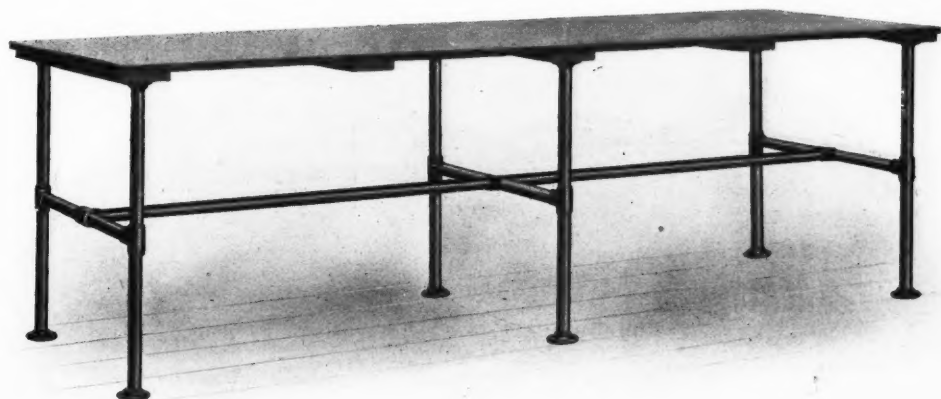
Sincerely
yours,

H. O. WALDBAUR
GEO. AUSTER

JOHN S. WILSON
ALEX. S. DOIG

Manufacturers of

**Lithographic and Printing Inks
Steel and Copperplate Inks
Cover Inks and Tints of every description
Fine Dry Colors
Bronze Powders
Varnishes**



CRAWLEY WORK-TABLE

Light, strong, more durable than any other, can not be eaten by roaches or vermin, and easily cleaned under.

Just what every up-to-date print-shop and bindery needs.

Write for circular now.

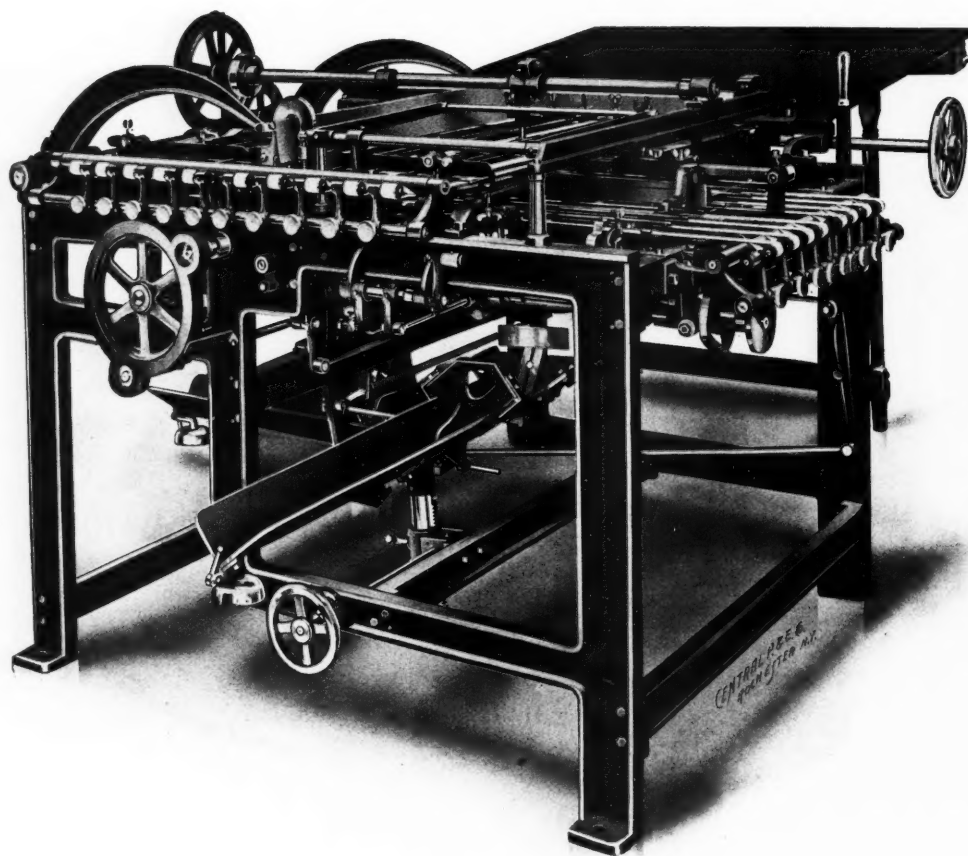
MADE AND SOLD BY

THE CRAWLEY BOOK MACHINERY CO.

NEWPORT, KY., U. S. A.

No. 133
Catalogue and Book Folder
Another New One

WRITE FOR DETAILS



Made by

Brown Folding Machine Company
Erie, Pa., U. S. A.

Agencies

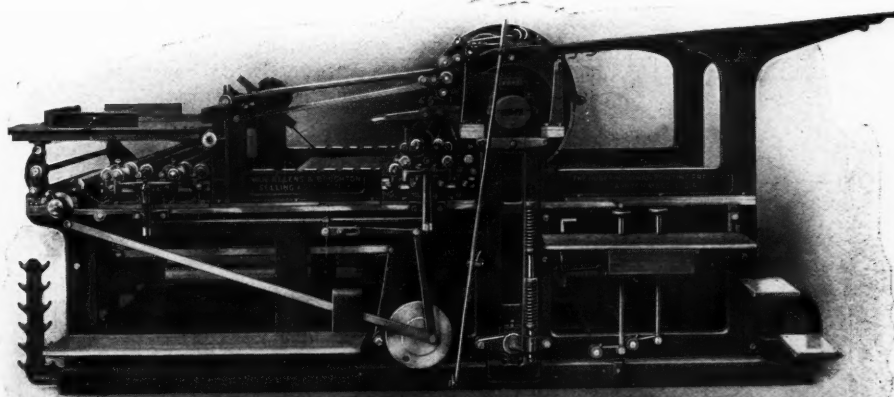
New York, . . . Thos. Crofts
150 Nassau Street

London, W. C., J. Collis & Sons
42 Regent Square, Gray's Inn Road

Chicago,
Champlin Type & Machinery Co.
121 Plymouth Place

THE HUBER-HODGMAN PRINTING PRESS

It Is a Beauty!



THE big factory of the Huber-Hodgman Printing Press has been unable to supply the demand for this new machine. It makes good every time, and each customer acknowledges its merits. This machine is so well built, has such accurate register and strong impression, that it wins a friend with the first form. Its movement is so simple and powerful, the machine makes very little noise, and, driving from a direct center, requires very little power. In comparison with its competitors the customer is compelled to recognize its superiority. It requires very little time to look it over. See the change from fly to print-side-up made in a half minute. Test its speed and note its impression—you will congratulate yourself in after years that you did so—before placing an order for a noisy, inferior machine.

VAN ALLENS & BOUGHTON

19 to 23 Rose St., and 135 William St., New York.

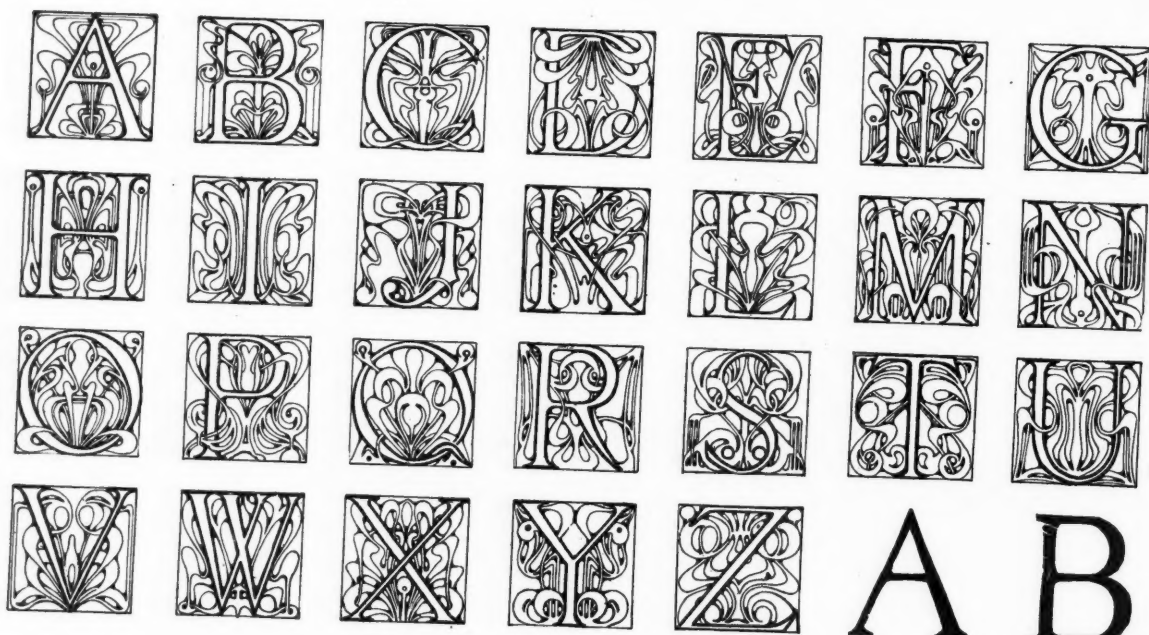
FACTORY—TAUNTON, MASS.

AGENTS, PACIFIC COAST, HADWEN SWAIN MFG. COMPANY.
2521 Octavia Street, San Francisco, Cal.

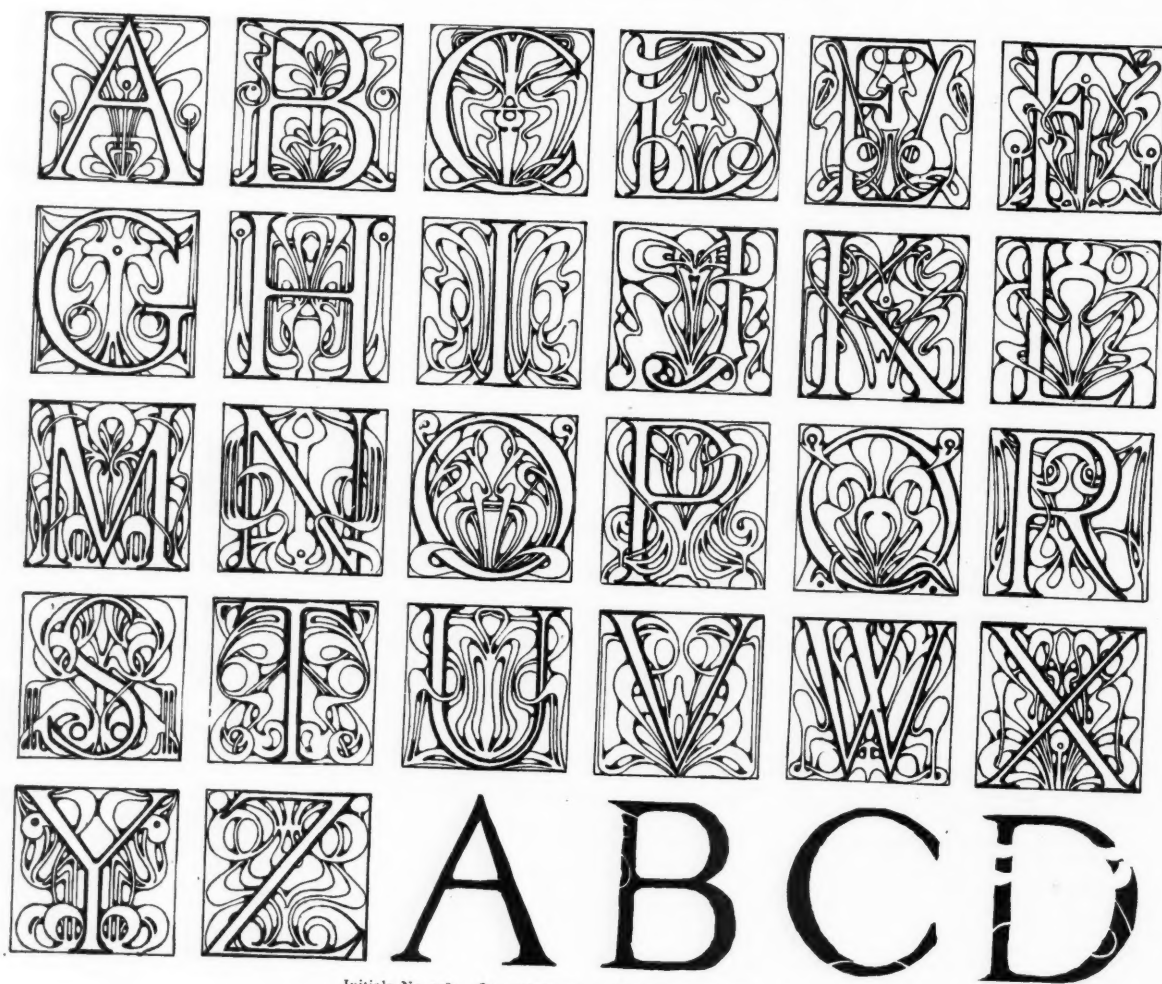
AGENT, ENGLAND, P. LAWRENCE, 57 Shoe Lane, London, E. C.

WESTERN OFFICE, 277 Dearborn Street,
H. W. THORNTON, *Manager*,

Telephone, 801 Harrison. CHICAGO

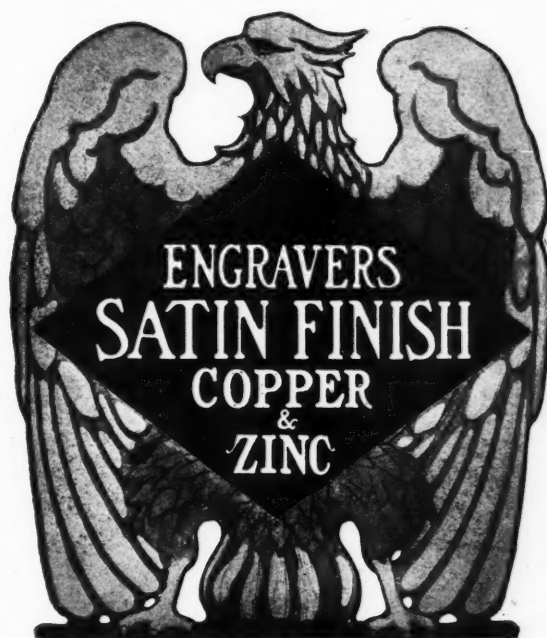


Initials No. 2179. One color, 35c. each; two colors, 70c. each.



Initials No. 2180. One color, 45c. each; two colors, 90c. each.

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358 DEARBORN
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CHICAGO, ILL.

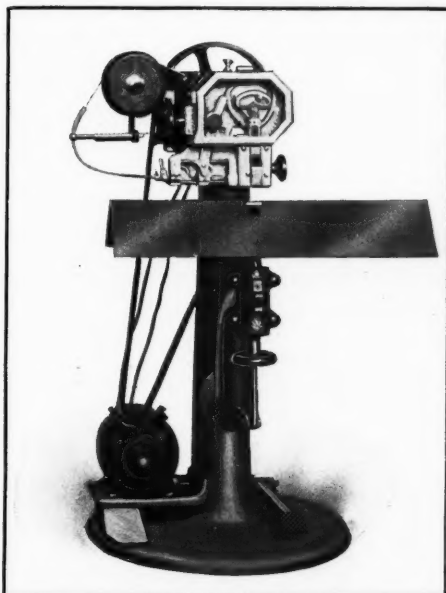


EXTRA POLISHING
CHARCOAL, STAND-
ARD DRAGON'S-
BLOOD, ETCHING
INK, REQUISITE
PRINTING FRAMES
AND ENGRAVERS'
SUPPLIES.

THE AMERICAN STEEL & COPPER PLATE CO.
116 NASSAU ST. NEW YORK N.Y.

New and Improved Wire Stitcher

Perfect, accurate and true Stitcher, built with a view of up-to-dateness, possessing new improvements far superior to any Stitching Machine on the market



SOME OF ITS NEW FEATURES

THE back of the cam which operates the driver controls a unique device which moves the cutting-blade and the staple-clamp in the anvil-block, and operates a release check that throws up the milled feed-wheel the instant it has drawn off enough wire for a staple. Thus the proper length of wire is gripped after being cut, and is not released until formed into a perfect staple. As there is no drag or slipping, wearing of the feeding mechanism is avoided.

The clinchers are in three parts; the center piece has a perpendicular stroke and drives the ends of the wire closer to the work.

The adjustments are made by a clamping gauge and a hand-wheel on the right and left of the machine, each having a numbered indicator.

The cutting-block has no tube, but a wire channel that will take from 20 by 21 Flat to No. 30 Round wire without any adjustment. The cut-off is a straight shear-cut.

The machine will stitch from eight pages to one inch.

We are not manufacturers, and wish to sell the privilege to some reliable maker, or will sell the patent. Write us for full particulars.

GALLAHER & SPECK
295 FIFTH AVENUE, CHICAGO

EVERYTHING FOR EVERYBODY IN THE PRINTERY

Job Presses and Paper
Cutters . . All makes.



Tubbs Wood Goods.
Tubbs Wood Type.

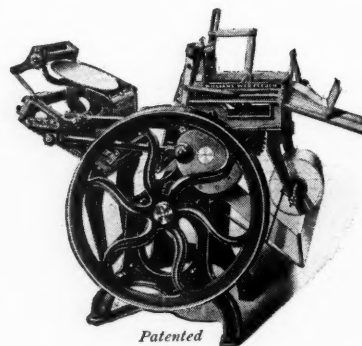
Nothing Too Small or Too Large. . . Write Us.

CHAS. BECK PAPER CO. Ltd.
609 Chestnut Street . . . PHILADELPHIA, PA.

The Williams Web Co.

FORMERLY OF ST. LOUIS
Have changed their General Offices to

1221-23 Land Title Bldg., Philadelphia

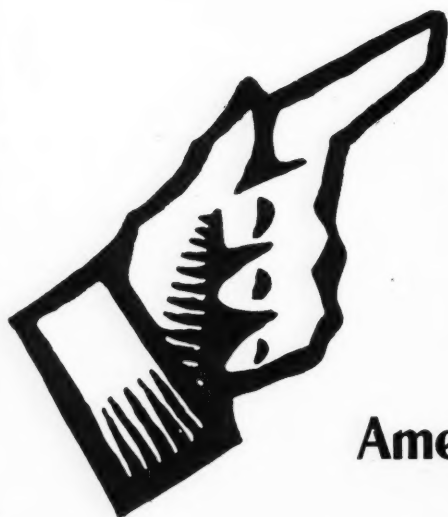


Patented

Having increased our factory facilities, we are able
to make prompt deliveries of our

Automatic Web-Feed Attachments,
Web-Feed Presses and Tandem
Web-Feed Presses.

Over 1000



Printing and Binding Concerns
Use and Endorse the

Boston

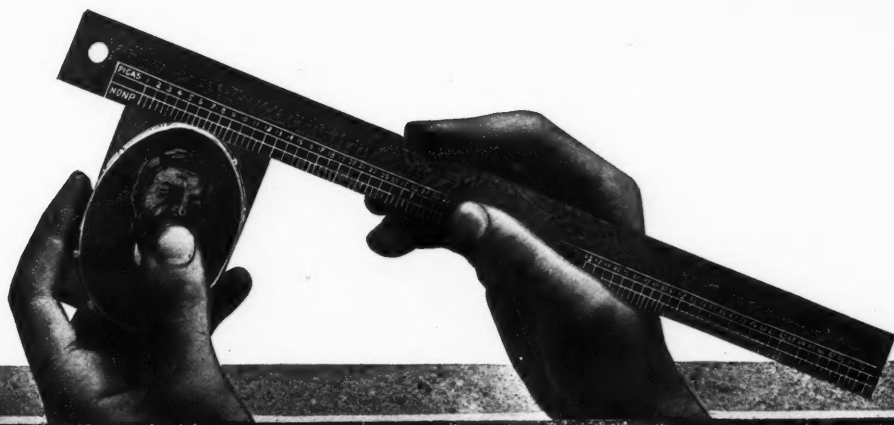
Self-Regulating

Wire Stitcher

American Type Founders Co.

General Selling Agent

SET IN AMERICAN TYPE FOUNDERS CO.'S GLOBE GOTHIC, CAST AMERICAN LINE, WITH CUT 6050A



Standardizes Everything

That Goes Into the Form

THE MILLER SAW-TRIMMER

A MACHINE which saws and trims linotype slugs without burring or finning, at one operation; trims cuts and makes outside mortises, undercuts plates, mitres rule to any angle, makes plate bevels for tacking or patent register hooks, splits linotype slugs or trims off their ribs and shoulders to gain space, makes leads and quads from old slugs, does a score of other things around the composing-room and reduces its

ENTIRE PRODUCT to POINT MEASUREMENT.

Has a range of from three points to one hundred and fifty picas, and is adjustable to points and half points. All adjustments quickly made by the hands alone. So simple that any compositor can operate it, and an incredible time and money saver in any shop.

*Sold on thirty days trial.
Write us for further information.*

Miller Saw-Trimmer Co.
MILWAUKEE - WISCONSIN



MONOTYPE CONTESTS

AWARDS FOR SEPTEMBER

It is becoming more difficult each month to select in the various classes of the Monotype contests the winners. So many specimens are submitted showing speed, profit and great versatility, and all of them are upon so high a plane of accomplishment, that we have almost been forced to the necessity of determining by lot to whom prizes should be awarded.

We, of course, know the capabilities of the Monotype, but we must confess to an underestimation of the tremendous average of output, quality, profit and general availability which the hundreds of specimens of its work which are received each week display. Even those which, by reason of their selection as prize-winners, we mention give but a faint idea of what is going on in the big composing-room where the Monotype has completely supplanted hand or slug composition, and whose owners, while willing to state privately their records, will, under no circumstances, permit us to make them public.

Because of the facts which are now in our possession we feel ourselves justified in saying that were the most profitable general composing-rooms of the United States and Canada set aside from the rest, it would be found that, with scarcely an exception, they use Monotypes substantially to the entire exclusion of other machines and of handwork. So well is its value now understood that, except upon the newspaper grade of straight composition, it may justly be said that the Monotype dominates the field.

Wood & Nathan Co., 1 Madison Ave., New York city:

GENTLEMEN,—Herewith please find proofs and statement by the foreman of our composing room, which we trust will be of interest to you, and possibly profitable to the gentlemen mentioned in our letter.

Yours truly,

TROW DIRECTORY PTG. CO.,

Per F. H. DOELLE, Mgr.

Wood & Nathan Co., New York, N. Y.:

GENTLEMEN,—A batch of copy, three-column tabular matter, was handed me Friday evening (September 15, 1906), just at closing time, with a request to get proofs out the following day (Saturday), if at all possible. As we work a half day Saturdays, I doubted very much if this could be done. However, I put the copy in hand at 7:30 A.M. on Saturday, and proofs were in author's hands by 11:00 A.M. It took the keyboard operator, Mr. Mallalieu, just 2½ hours to set 25,852 ems, an average of 10,340 ems per hour—the matter, of course, measured as price and a half. Mr. Halsey's time for casting the same was 2½ hours. It took less than five minutes to correct the first proofs, as there were only five typographical errors. The type used was 5½ point, measure, 21 picas.

Respectfully,

TROW DIRECTORY PTG. & BOOKBINDING CO.,

LOUIS BURKETT,

Foreman of Composing Room.

PROFIT CONTEST

Will H. Bradley, caster operator of the Eagle Printing & Binding Co., of Pittsfield, Mass., is the winner of the Profit Prize for September. The entry receiving the award is a job of special quads, 8 points by 36 points in size, or what might be considered a 3½-em 8-point quad. His job not only makes a remarkable profit-showing over the cost of foundry quads (we have figured up on the basis of regular stock 8-point quads), but it illustrates the versatility of the Monotype in producing a 3½-em 8-point quad. It may be interesting to know that the Monotype will produce logotypes of any size up to 36-point, or any type-face may be cast on a larger body than its normal one, if desired. In fact, the versatility of the Monotype is unlimited. It is really a complete typefoundry in your office, enabling you to make to order practically anything you want in the type line.

The following is quoted from Mr. Bradley's letter, which is countersigned by Mr. Frank R. Strong, and bears the seal of the Eagle Printing & Binding Co.

Wood & Nathan Co., 1 Madison Ave., New York city:

DEAR SIR,—This is to certify that I, Will H. Bradley, did make, on the 20th day of September, on the Monotype casting machine, 5,460 quads, with 36-point mold, 8 points thick. The time consumed in casting these quads was 195 minutes, or 3¼ hours. The maximum speed of our casting machine on sorts is 28 per minute, and the above figures show that I made as follows:

195 minutes,
28 per minute,
5,460 quads.

Moreover, the weight of these quads was 84 to the pound, and 65 pounds were cast without skipping a cast or stopping machine for any reason whatsoever.

65 pounds,
84 to the pound,
5,460 quads.

The metal used for the production of these quads was mixed scrap consisting of old leads, old type, electrotypes plates, and anything found around the premises which could be melted. This junk was dumped directly into the Monotype pot and was so dirty that I found it necessary to clean off dross after almost every refilling of the metal-pot, which was done without stopping. The reason that these scraps were not melted into ingots before using was lack of time.

The Monotype is certainly "IT," at least No. A-918 is.

(Signed) WILL H. BRADLEY.

I herewith certify to the correctness of the above statement.

FRANK R. STRONG,
Treasurer, Eagle Printing & Binding Co.



LOUIS BURKETT



D. H. MALLALIEU



R. H. HALSEY

SPEED CONTEST

D. H. MALLALIEU, Keyboard Operator.

R. H. HALSEY, Caster Operator.

LOUIS BURKETT, Foreman.

The following from the Trow Directory Printing & Bookbinding Company, of New York city, explain the entry which has been awarded the Speed Prize for September. Mr. Mallalieu composed 25,852 ems in 2½ hours, making an average of 10,340 ems per hour. The caster time was also 2½ hours. The caster work, of course, was done automatically, and Mr. Halsey, the caster operator, was caring for other machines as well as the one producing this job.

MONOTYPE CONTESTS

The profit on this job is figured as follows:

FOUNDRY PRICES.

Sixty-five pounds 8-point, at 36 cents.....	\$23.40
Less 15 per cent discount	3.51

\$19.89

MONOTYPE COST.

Three and one-half hours, at 40 cents	\$1.40
Sixty-five pounds scrap metal, at 5 cents	3.25

4.65

Profit	\$15.24
Showing a profit of 327.7 per cent.	

C. B. Harrison. Time on the caster, 13½ hours, an average of 5,371 ems per hour. The work is measured single, though a large portion of it would count as double-priced matter if measured according to the Nashville scale. The speed, as well as the intricacy of the work, speaks well for the operators of the Brandon Printing Co.

SPECIAL PRIZE

MR. CHAS. F. GORTNER.

We have again awarded a special prize for ingenuity in the adaptation of the Monotype to new and unusual work. This time the prize-winner, Mr. Charles F. Gortner, of J. J. Little & Co., New



J. W. GILBERT

C. H. TOLSON

W. P. DAUGHERTY

H. D. BEST

C. B. HARRISON

SCOPE CONTEST

The Scope Prize for the month of September goes to Nashville, Tenn., and has been awarded to Messrs. H. D. Best, J. W. Gilbert and C. B. Harrison, keyboard operators, Mr. Tolson, caster operator, and Mr. W. P. Daugherty, foreman of the Brandon Printing Co. In order to appreciate the samples submitted, it would be necessary for one to see them. The most intricate of the work is a lot of pedigree matter set in 6 and 8 point. It was necessary to run the 6 and 8 in the same pedigree, and was so intricate that it would be very difficult to do this work even by hand composition. We quote the following paragraph from a letter from Mr. H. D. Best, which explains the way in which this work was handled:

I have prepared, and am now using, in the Brandon plant, a set of tables, reducing all sets to 7½ set, so that in work such as has taken the September Scope-Prize, there is no loss of time in finding the scale set for the 6-point which is worked among the 8-point. This job would show average speed in its composition, notwithstanding that each pedigree was cast separately, this being necessary to avoid run-overs in the names of horses.

Another job in this entry is composed in 8-point solid, 24 picas wide, and measures 72,516 ems. The time on the keyboard was 16 hours, an average of 4,532 ems per hour. Keyboard work by Mr.

York city (one of the largest printing establishments in the United States, who have seven Monotypes in operation), succeeded in landing a \$40,000 job of composition for his firm. While other bidders for the job were trying to induce the prospective customer to make something else answer the purpose, this Monotype office immediately proceeded to give the customer just what he wanted, and the job that was impossible to offices not having Monotypes was handled with rapidity, facility and profit, as the range of the machine is of such elasticity that it can meet almost any requirement. The following letter explains the manner in which this unusually profitable work was handled:

Messrs. Wood & Nathan, No. 1 Madison Ave., City:

DEAR MR. NATHAN,—A few months ago we undertook the composition of an American encyclopedia, to make twelve volumes, of 640 pages each. One of the conditions was that it was to be set line for line and page for page with the English edition. The type in the English edition was emerald, or 6½ point, something seldom used in this country. We took your 7½-point No. 31, together with 6-point No. 8 figures, and had a special mold made to cast 6½-point body. This 7-point No. 31 being thinner set-wise than the emerald, we set our type to 9½ picas, less 9 units, casting it 9½ picas, which spread each letter so that it is exactly equivalent to the emerald.

Very truly yours,

J. J. LITTLE & CO..

Per C. F. GORTNER.

The MONOTYPE

WOOD & NATHAN CO., Selling Agents

1 Madison Avenue : : : : NEW YORK CITY



**Use the
Star Brand
of
Printing
Inks.**

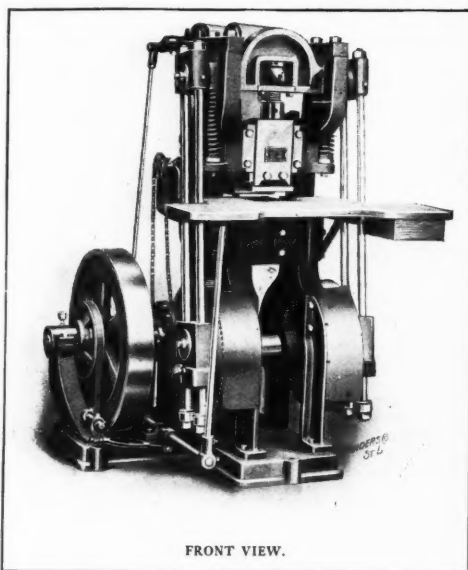
Red Star Label.

Star Black

The best all-round Book and Cut Ink on the market to-day. Made in three grades—Regular, Long and Q. D., all the same high quality.



F. A. BARNARD & SON
349 Dearborn Street, Chicago, Ill.



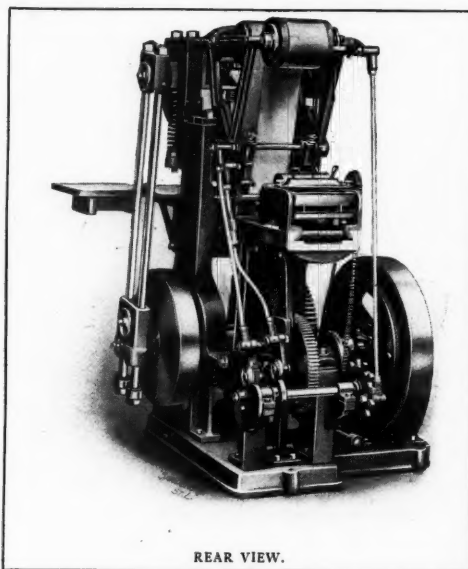
FRONT VIEW.

Mr. Embosser: We can only hope to attract your attention through this medium. A description of the Curtis Power Embossing Press is contained in our catalogue, and it is yours for the asking. Genuine merit is responsible for the success of the Curtis. You need one in your plant.

THE Curtis Power Embossing Press

Manufactured and for sale by
The Modern Machine Company
214 Spruce Street, St. Louis, Mo.

"The
Press
Without
a Peer"



REAR VIEW.

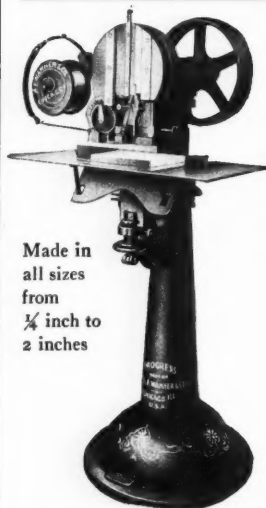
OUR CUTS TALK

The Picture Tells Its Own Story...

We Also Announce a New Department.
A MECHANICAL OVERLAY (not metallic) will be furnished with every half-tone cut, when so ordered. All printers should write for information regarding this new product.

The Williamson-Haffner Company **A** **DESIGNERS**
The United States Colortype Company **ENGRAVERS**
GENERAL
PRINTERS
Denver, Colorado **All Under One Management**

THE PROGRESS Wire-Stitching Machine



Made in
all sizes
from
1/4 inch to
2 inches

REPRESENTS THE
LATEST & MOST
APPROVED IDEAS
IN STITCHERS

It is entirely automatic; has half the usual number of parts; all working parts are made of hardened tool steel; is accurate, true, well built and well liked by all who use it; best of all, it makes good stitches on all kinds of work, with all kinds of wire. The new anti-kinking device on this machine is a wonder—ask us about it to-day.

A. F. WANNER & CO.

Sole Selling Agents

298 Dearborn Street, CHICAGO, ILL.

To the Printing Trade

Don't give all your profits to typefoundry trusts and combinations. I can save you money on material if you send me your orders.

One cent a pound more for old type in trade, f. o. b. Chicago, than regular prices.

	<i>My Discount</i>	<i>Regular Dis- count</i>
Type and Spaces } (foundry make) . . .	15 per cent	5 per cent
Quads	25 "	15 "
Galleys	30 "	25 "
Leads and Slugs	15 "	10 "
Brass Rule	30 "	25 "
Metal Furniture	15 "	10 "

Full line of Tubbs Wood Goods, Wood Type, Warnock Register Blocks, Calendar Pads, and other specialties at lowest market prices.

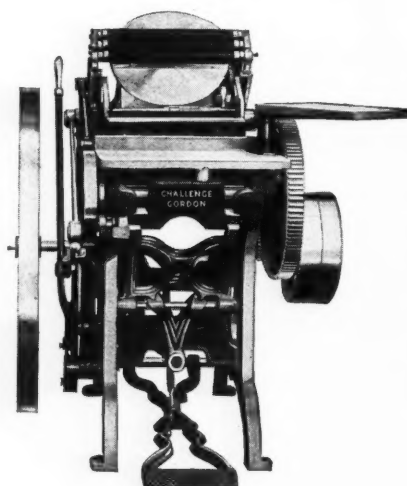
C. M. FLEISCHER

114 SHERMAN STREET, CHICAGO, ILL.

Telephone, Harrison 3475

I PAY THE FREIGHT

THEORY vs. PRACTICE



Practice tells the story, and in actual, every-day practice it is the

Challenge-Gordon Job Press

that earns the money for the printer. With its positive throw-off, equalized platen-lock, removable cam-roller, extra heavy counter-balanced platen, noiseless disc motion, it is easy to understand why the CHALLENGE-GORDON excels in both the quantity and quality of output.

Send for specimens
of its work.

SOLD BY
DEALERS
EVERYWHERE

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WETTER

The Standard of the World



Type-High Numbering Machine

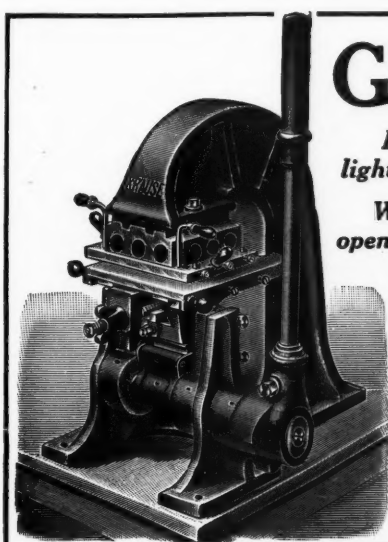
For Sale
by all
Dealers

Wetter Numbering Machine Co.
331-341 CLASSON AVE., BROOKLYN, N. Y., U. S. A.

Cable Address—"WETTER-BROOKLYN." ABC and Western Union Codes

STYLE	SIZE	PRINT OF FIGURES	PRICE
Model 125	5 Wheel	No. 12345	\$14.00
Model 126	6 Wheel	No. 12345	17.00
Model 130	5 Wheel	No. 12345	14.00
Model 131	6 Wheel	No. 12345	17.00
Model 135	5 Wheel	No. 12345	18.00
Model 136	6 Wheel	No. 12345	21.00
Model 147	5 Wheel	No. 123456	18.00
Model 148	6 Wheel	No. 123456	21.00

Insist on having the "WETTER"



Gilding Press "Krause"

For
light work
With
open frame

Code Word	No.	Blocking Surface	Bed	Space between center of Blocking Plate and Frame
Bepeinzing	B P I	8 $\frac{5}{8}$ x 7 $\frac{1}{8}$ in.	10 $\frac{1}{4}$ x 10 $\frac{1}{4}$ in.	8 $\frac{1}{4}$ in.

As this press is *open on three sides* and as there is much space between center of blocking-plate and frame, the material may be much larger than the blocking surface. The machine is suitable for gilding book backs, velvet or satin ribbons and bows, neckties, hat linings, etc.

Sole Agents or U. S. A.
SCHUCHARDT & SCHÜTTE
136 Liberty St., New York

KARL KRAUSE
LEIPZIG

NINETEEN NEW NEWSPAPERS IN NINE WEEKS



Sample copies and advertising
rates will be mailed on request

**The Canadian Printer and
Publisher**

TORONTO

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MONTREAL

FOR the nine weeks ending July 21, nineteen new newspapers were established in the Canadian Provinces of Manitoba, Alberta and Saskatchewan. Since then at least a dozen more have been launched.

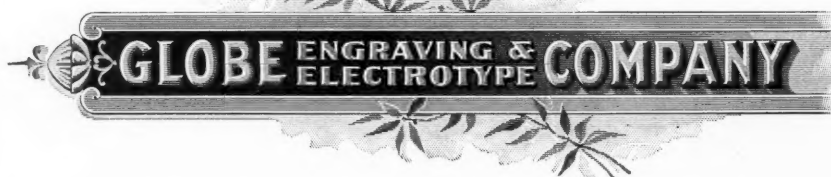
Population has flowed into these Western Provinces by thousands during the past summer, and in the forefront of the rush the printing-press has been carried.

Next year there will be a repetition of this phenomenon, only on a larger scale.

Manufacturers of printing machinery and printers' supplies, who are desirous of sharing in this Western business, will find that among the buyers of printing goods **The Canadian Printer and Publisher** is held in high esteem. It is the only printers' journal in Canada and, on account of its news features, it is very widely read.

The Home Paper is always the first in the esteem of the people. This makes the position of *The Canadian Printer and Publisher* particularly strong.

The Largest Electrotpe Foundry on Earth - - - - -
- - - - - An Engraving Plant Equal to Any on Earth



407 - 427 Dearborn Street Chicago

**(IF YOU are a buyer of Engravings you should have our
Revised Scale of Prices, the most complete, comprehen-
sive and consistent scale ever issued. With it on your desk,
the necessity for correspondence is practically eliminated. Use
your letter head in writing for the scale and samples of our work.)**

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THE LATEST AND BEST

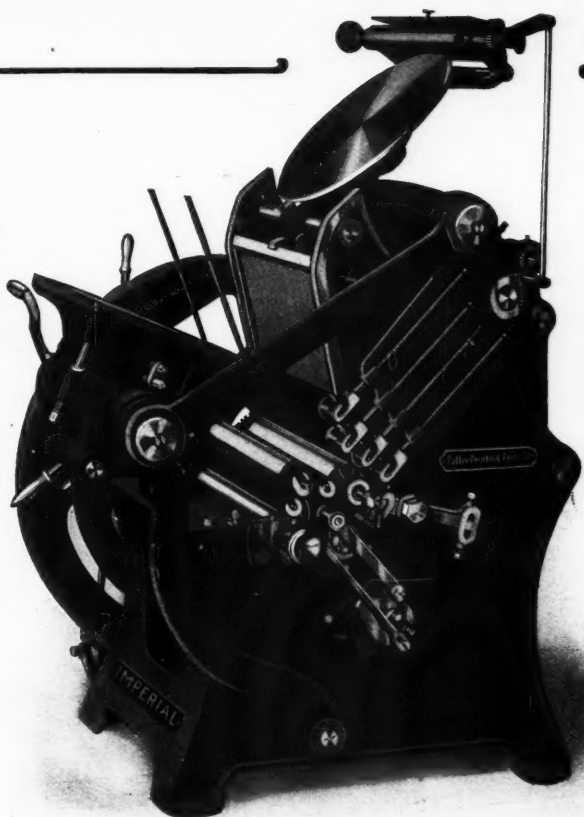
Adapted for highest grade
of work.

Contains features found in
no other job press.

Two Sizes: 10 x 15 and
14 x 22.

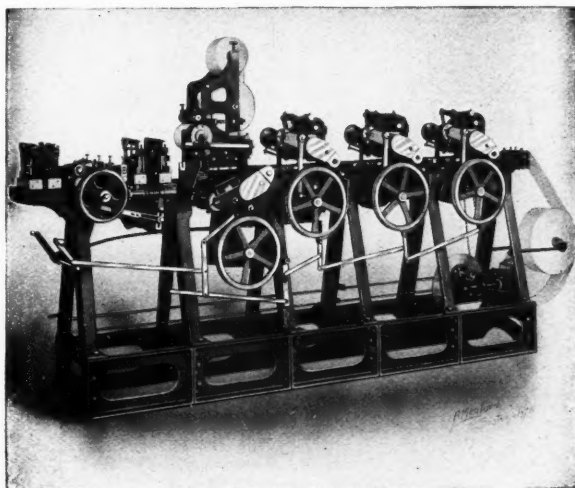
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Company

77 Summer St., Boston, Mass., U. S. A.



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The fastest Flat-bed Multi-color Press on the market



**Speed, 5,000 to 10,000 Impressions
per Hour.**

This press takes the stock, from onion skin to ten-
ply blank, at one end, and delivers finished product
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forated, punched or numbered, and cut both ways,
ready for drying rack.

The press is especially designed for manufacturing
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Four years' practical operation.

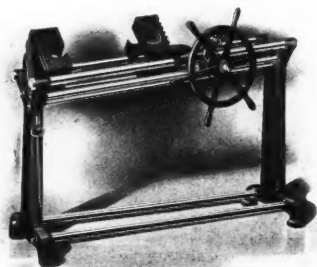
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Correspondence solicited. Catalogues on application.

Address: NEW ERA PRESS, Peabody, Mass.

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The Best Bundling Press on Earth



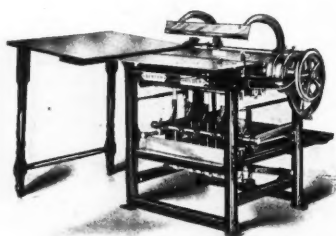
Quick in action.
All racks and gears cut from solid steel.
Geared to give the most power with the least exertion.
Range, 3 x 6 to 9 x 9 inches; floor space, 22 x 60 inches;
weight, 650 pounds.
As rack-teeth are cut on tie-bars, nothing projects beyond the frame.

The Most Powerful Blank- book Folder



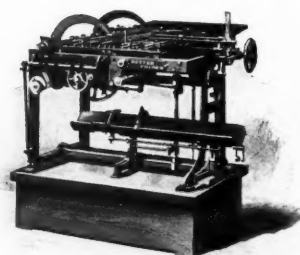
Folds sections 6 x 6 to 28 x 28 inches up to half an inch in thickness.
Folds just as fast as sections can be fed.
No rollers used.
Immense pressure secured by heavy iron jaws pressed together by extremely powerful toggle.
The earning capacity of this machine is apparent to every bookbinder

24-inch Single Folder



A machine for making one fold in any number of sheets from 1 up to 24.
Especially designed for putting a parallel fold in work already folded to two or three right-angle folds, two or more on.
Tight pressure is secured by passing sheets through a pair of calendering rollers.
Speed as fast as sheets or signatures can be fed.
Floor space, 4 x 6 feet; weight, 1,500 pounds.
A very good investment for the catalogue and booklet maker.

The Pony Circular Folder



Folds sheets 6 x 9 to 14 x 20 inches.
Three or four right-angle folds.
Parallel third and fourth folds.
Note or letter fold.
Pastes eight pages, if required.
Floor space, 33 x 42 inches; weight, 1,200 pounds.
The variety of work this folder is capable of makes it an especially profitable machine for the job-printer.

DEXTER FOLDER CO.

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NEW YORK

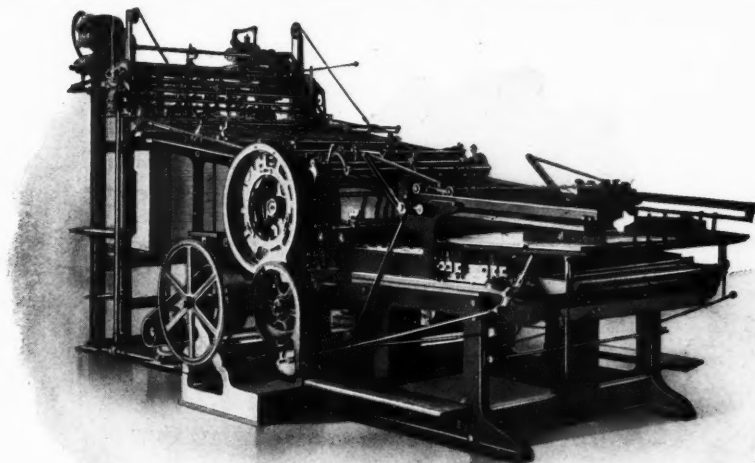
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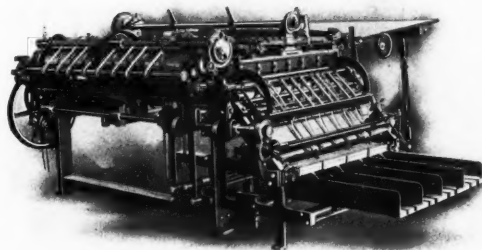
DEXTER

Feeders Folders Cutters



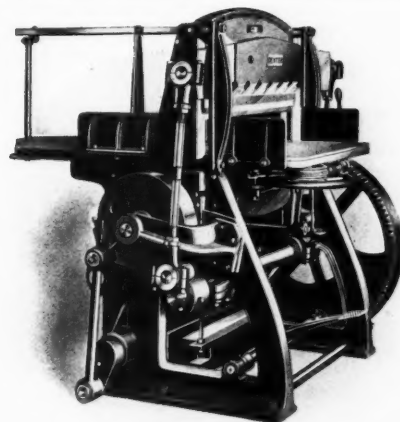
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DEXTER FEEDERS FEED as fast as the job will stand and with a positiveness in accuracy that is distinctly their own. A tested assemblage of tested parts. Constructed by the highest class of mechanics. You prove their speed and accuracy in your own plant before purchasing.



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DEXTER FOLDERS FOLD, and they do it accurately. Not sometimes, but all the time. You can depend upon the Dexter to work twenty-four hours a day, and do fast and accurate work every minute. We can furnish any style of folder it is possible to build.



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DEXTER CUTTERS CUT smooth and true. The improved design of our Automatic Clamp and rigid knife movement enable us to guarantee perfect accuracy and a cutter that is from 10 to 50 per cent heavier and stronger than any other.

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DEXTER FOLDER CO.

MAIN OFFICE AND FACTORY—PEARL RIVER, NEW YORK

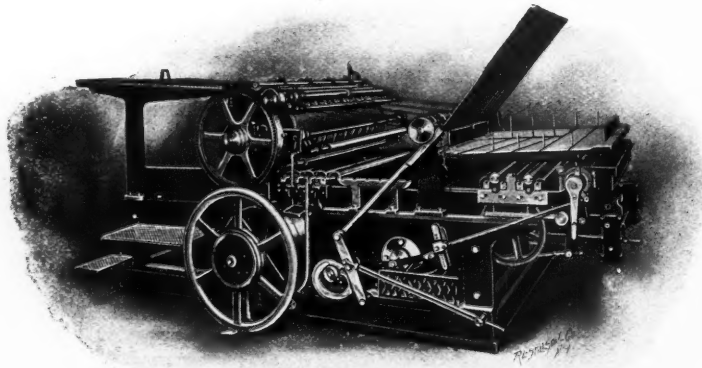
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We have some convincing literature that we would like to send you. Send for it NOW.

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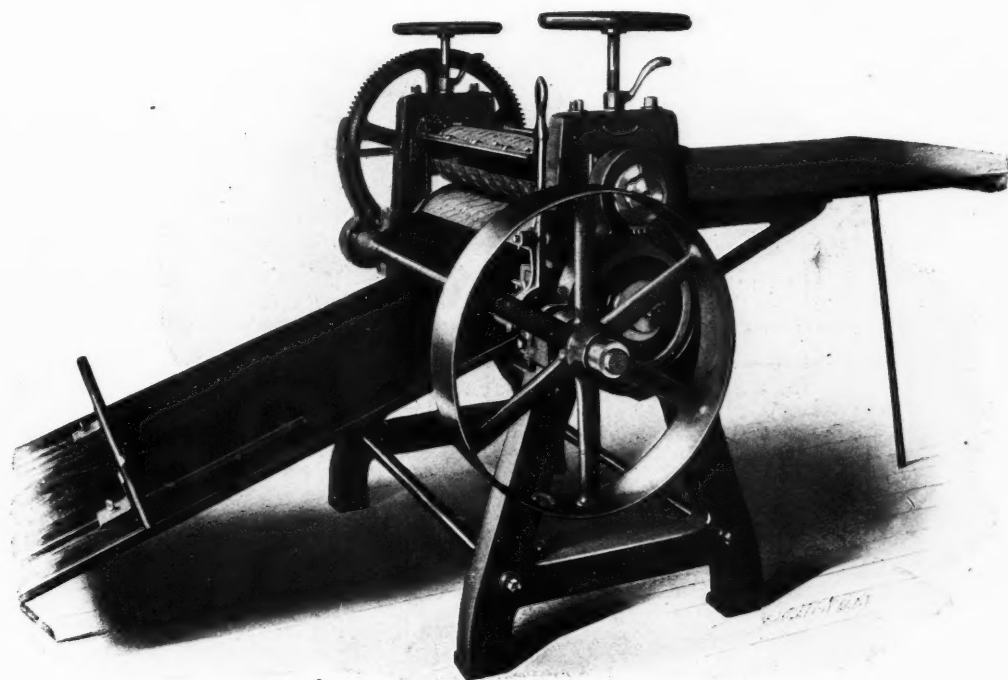
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Simonds Knives are the Best



SIMONDS
MANUFACTURING COMPANY
FITCHBURG, MASS., & CHICAGO, ILL.

THE DEWES OPEN DIE PRESS

IS A

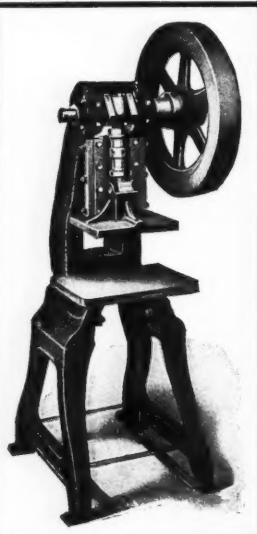
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Because—

It does a wide range of small work.
It costs little money and requires little space.
It obviates the use of die and mallet.
It can be effectively operated by any ordinary boy.

And Because—

It saves time and time is money!



THE DEWES OPEN DIE PRESS is built to handle knife-edge cutting dies from the smallest size up to eight or ten inches in diameter. It is applicable to a wide range of small work, such as the cutting of labels, stationery, fancy leather and celluloid goods, cutting cloth and pantasote, and in general for any sort of fibrous material to be cut with a knife-edge die. Owing to the accuracy of its adjustment, it can also be used for cutting and scoring folded work, such as paperboxes. An Automatic Feed can be provided where continuous runs are to be made.

Information based on thirty years of "KNOWING HOW."

Yours on request to

A. DEWES CO.
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The National Wire Stitcher

Built to Last



Only one adjustment required.

Turn the hand-wheel, the machine does the rest.

Built in nine sizes.

Write for samples of work and price-list.

MANUFACTURED BY
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48 Centre Street
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The firms enumerated below are reliable, and are commended to the notice of those seeking materials, machinery or special service for the Printing, Illustrating and Bookbinding Industries.

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THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

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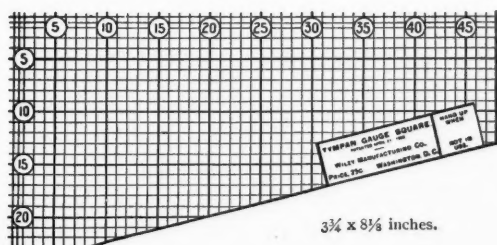
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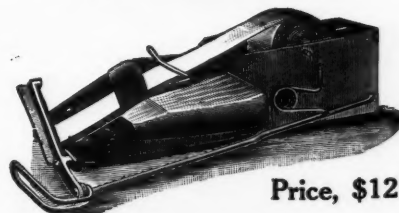
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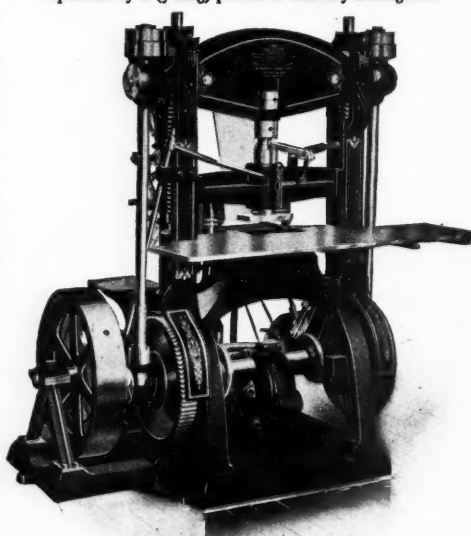
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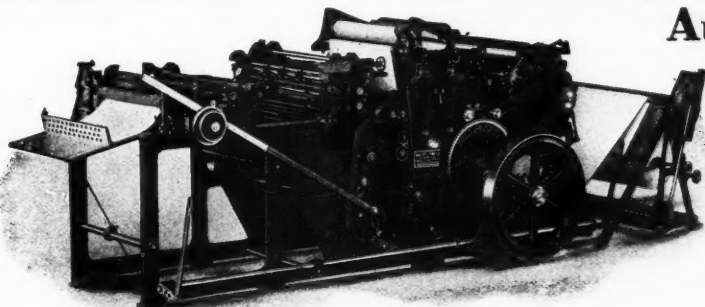
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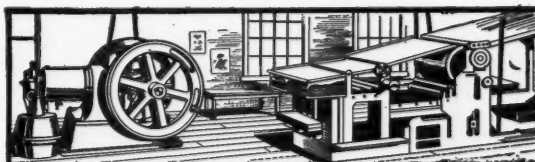


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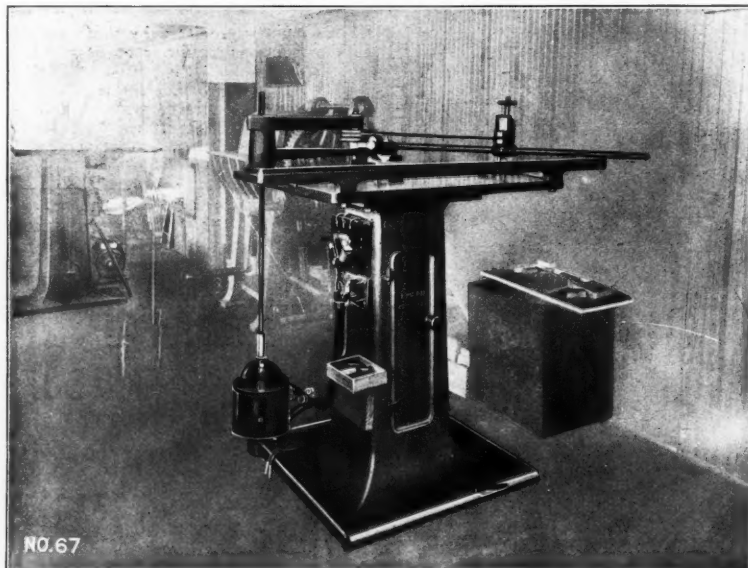
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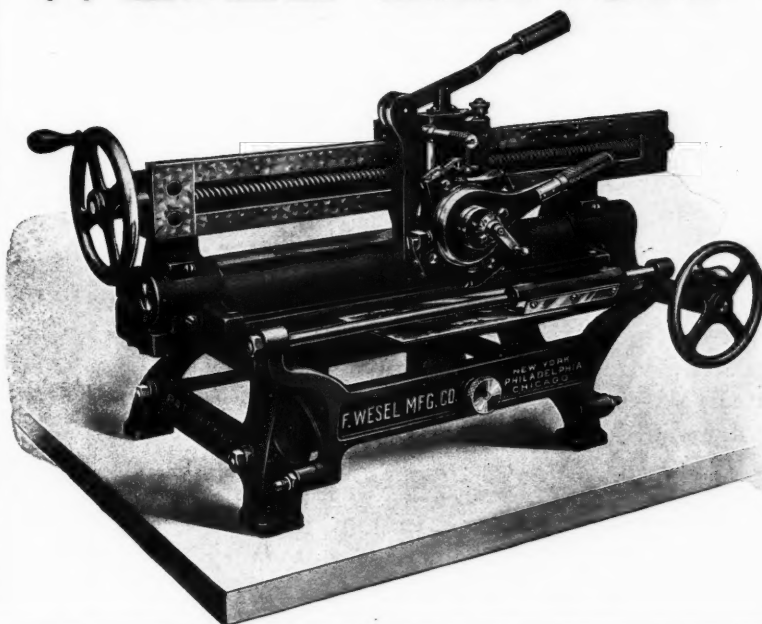
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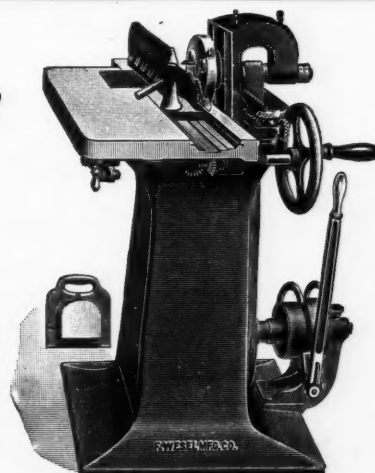
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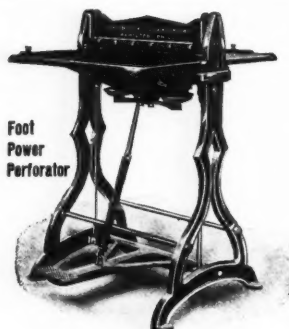
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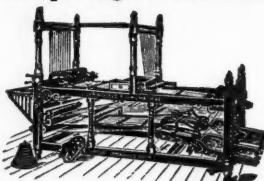
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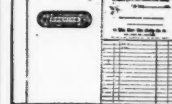
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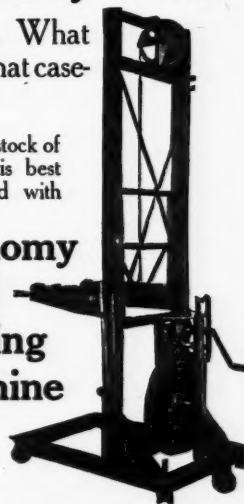
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